

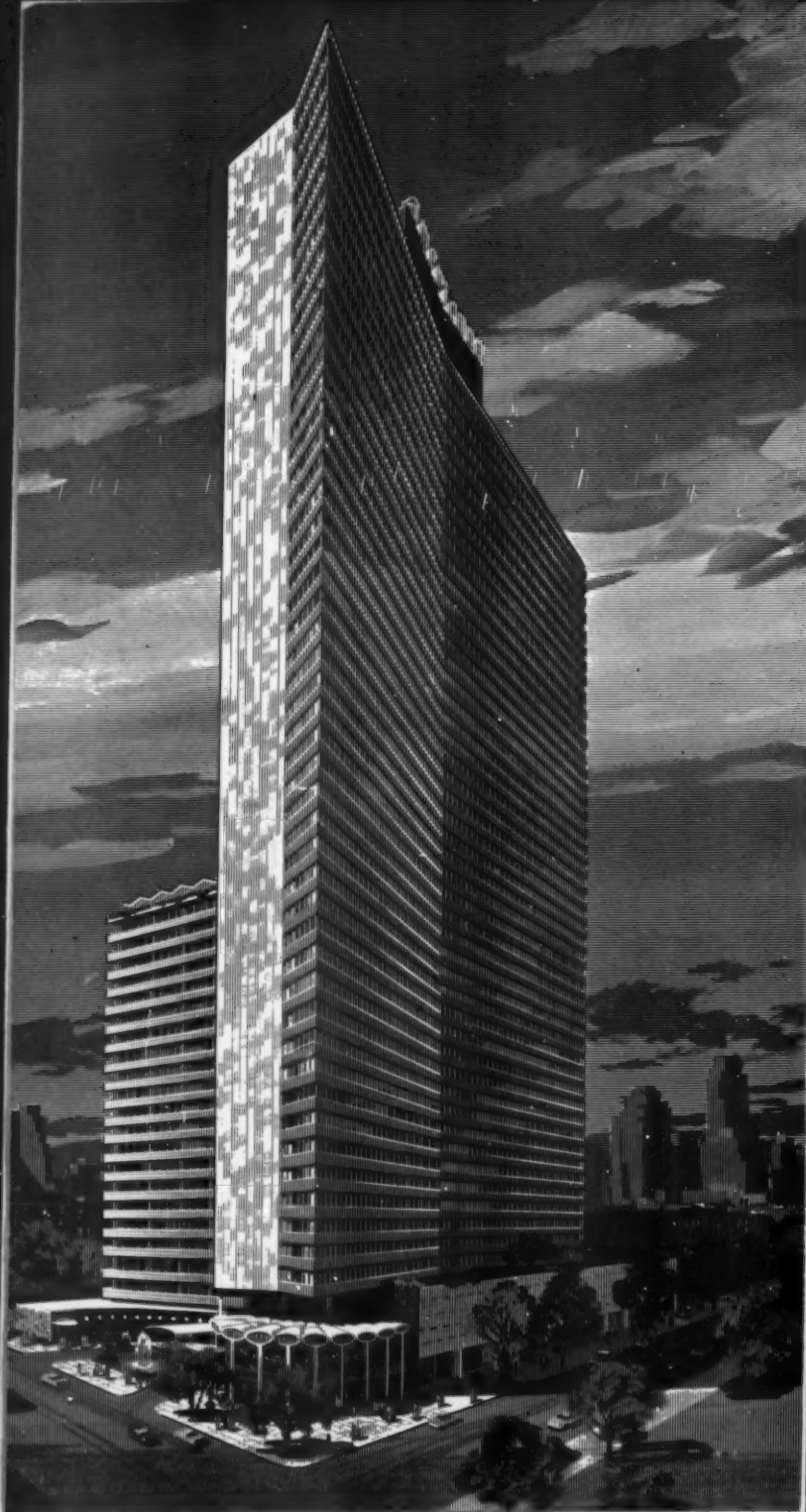
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## ART DIRECTION

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## revolution by design

By now you've had a look at the first few issues of the new Saturday Evening Post. It's a familiar story that despite a circulation growth of 50% in the past decade, ad lineage has been dropping steadily, drastically, and that a danger point was being reached.

SEP, like McCall's, has gone all out to revitalize their book. Editorially, graphically, productionwise, this is a new, exciting package. It is a calculated risk. The aim at the younger market may alienate the faithful Posters because there's little but Rockwell left of what they love.

This is real business courage. The kind of courage that is sometimes born of desperation but courage nonetheless.

We suggest you pick up a copy if you haven't done so already. Here, under Ken Stuart's guidance, Herb Lubalin, Saul Bass, Neil Fujita, George Tscherny, John Falter, etc. address the big, growing, here-to-stay young-market. There are lessons here for everyone who would graphically address this market. You'll see huge type and miniature illustrations; the only contrast you'll spot is change of pace.

Although SEP is being overhauled in every department, it is a significant tribute to the recognized importance of graphics that the promotion of the new SEP is labelled "Revolution by Design."

Art Direction, published monthly by Advertising Trade Publications Inc., 19 W. 44 St., New York 36, N. Y. YUkon 6-4930. Subscription price \$6.00 per year; \$10.50 for two years; \$7.00 a year for Canada and \$10.00 for other countries. Back issues 85¢ per copy. Publisher assumes no responsibility for manuscripts or artwork submitted. Entered as second-class matter at the post office at New York, N. Y., with additional entry as second-class matter at the post office at Baltimore, Maryland.

## ART/DESIGN PACESETTERS

Japans Dentsu award winners	122
Creativity on paper	127
Tops in Rochester	172

## DIRECTIONS

Post-module, a new typeface	162
SEP's revolution by design	165
The AD, 1971, by Stephen Baker	196

## REFERENCE

Films for club programs	96
AD Copyfitter	106

## TV, FILM ART

Dimensional movement sans stop motion, by Ralph Porter	186
---	-----

## NEWS &amp; VIEWS

Business briefs	8
Letters	12
Coming events	16
What's new	18
Cover designer, Ken Saco	85
The AD and package design, by Harry Lapow	88
News	113
What's best . . . critic's choice	116
In Philadelphia	174
NSAD News	177
In Chicago	184
West Coast	185

## TRADE TALK 190

## SERVICES

Bookshelf	183
Booknotes	189
Ready reference, classified	194
Index to advertisers	195

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**Asst. Designer:** Aaron Fuchs Ray Ganly  
**Advertising:** Edgar J. Schoen, Jr.  
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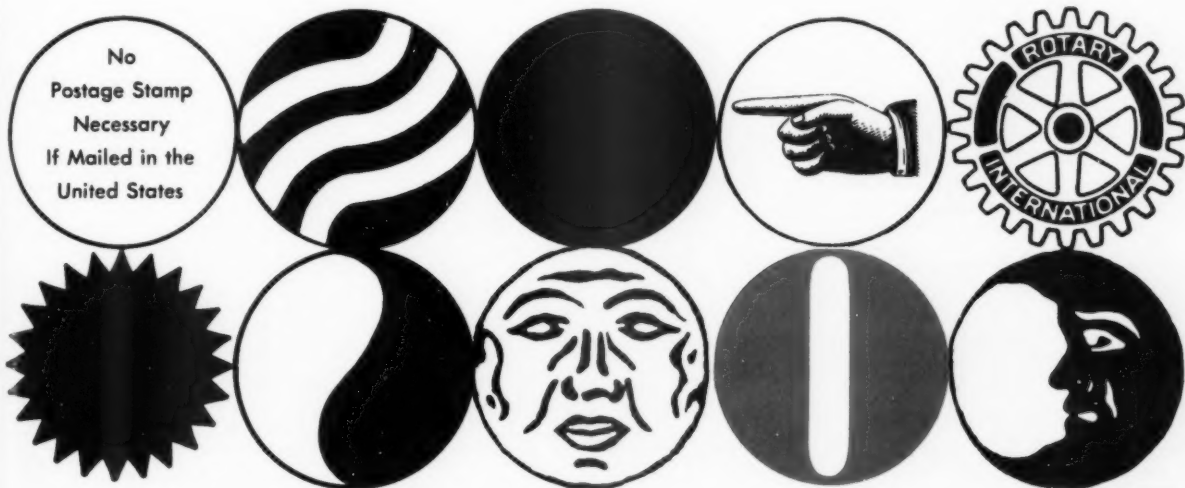
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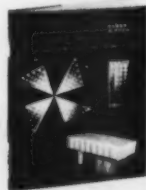
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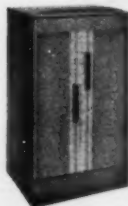
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## business briefs

*studio billings still trail 1960;  
consumers more willing to spend*

This is the Fall season when business activity and studio billings, too, are supposed to show stronger recovery from the recession. Reports from studios, as Art Direction goes to press, show a spotty art buying picture with some studios doubling and tripling their billings of just a few years ago and others trying hard to match them.

Firm data on the commercial art business is available through the first of this year. CAM Report figures show the field 10 points behind its 1960 pace at mid-year. For the first six months of 1960, studios (data is gathered mostly from studios in New York, the Midwest, and Southern California) billed at a 144% rate compared to the 1957 base year. In 1961 the same group of studios were billing at a 134% pace.

New York studios were generally better off, percentagewise, than those in other areas, hit a high point of 186% in May, dropped to a still rather high rate of 162% in June.

Southern California studios, for the first half, were billing at a 107% rate and Midwest studios at a 126% pace.

Although the job market is still tight with applicants far outnumbering openings, what may be the forerunner of a looser market is being reported by several job agencies. There are more \$12-\$15-\$20,000 jobs available.

Although there are plenty of applicants for these better paying positions, many are still open. Companies have exacting requirements and also don't hire in a hurry. Companies that used to interview 5 applicants now look at 50 portfolios. They are looking for creative flair, which most portfolios lack.

If one of the keys to the rapidity and strength of the economic recovery is the willingness of the consumer to spend and to borrow, the portents are good. Aside from off-beat patterns due to international tensions, the trend in consumer borrowing is up. Considering there are savings and the borrowing is sound, this is regarded as encouraging. Consumer attitude studies, such as those conducted by the University of Michigan, have made much in recent years of the fact that the bulk of the mass market have savings and the ability to spend beyond actual spending and that the limiting factor is willingness rather than mere ability to buy.

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OCTOBER 1961

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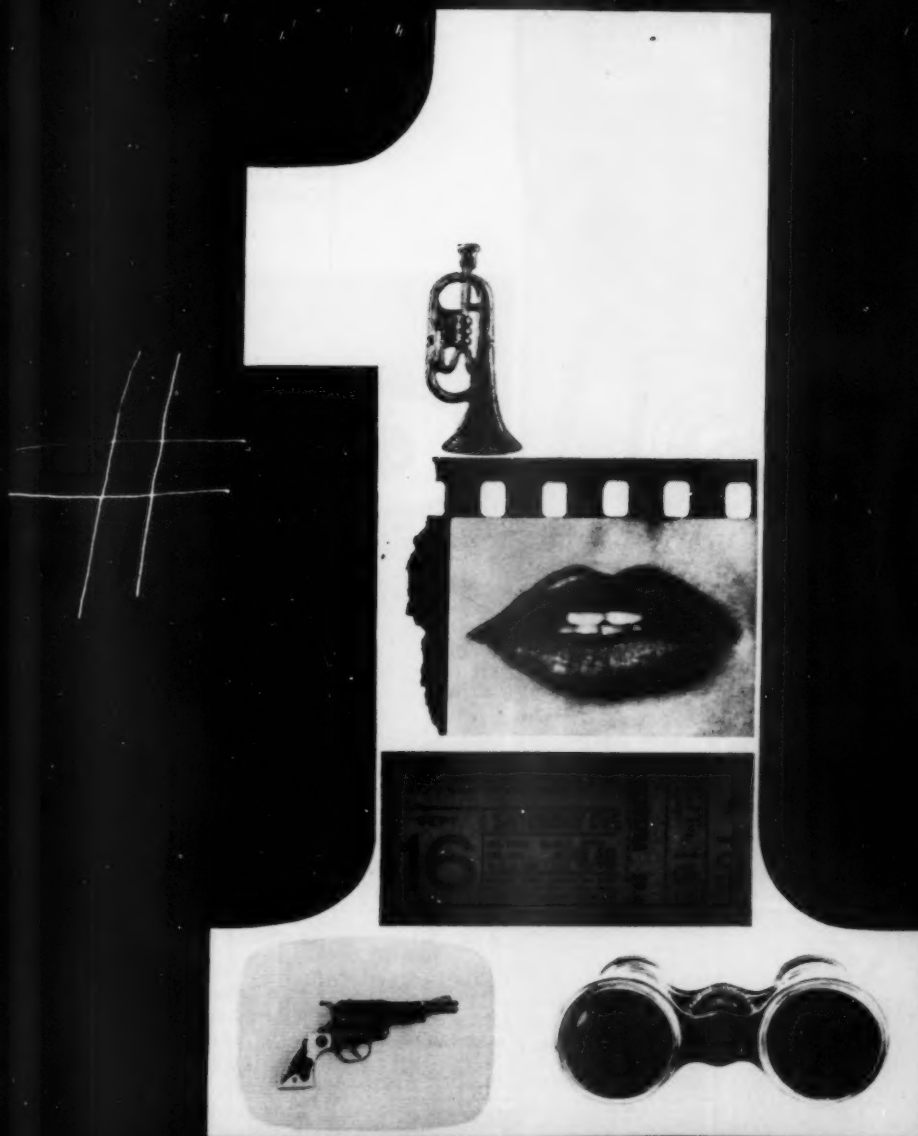
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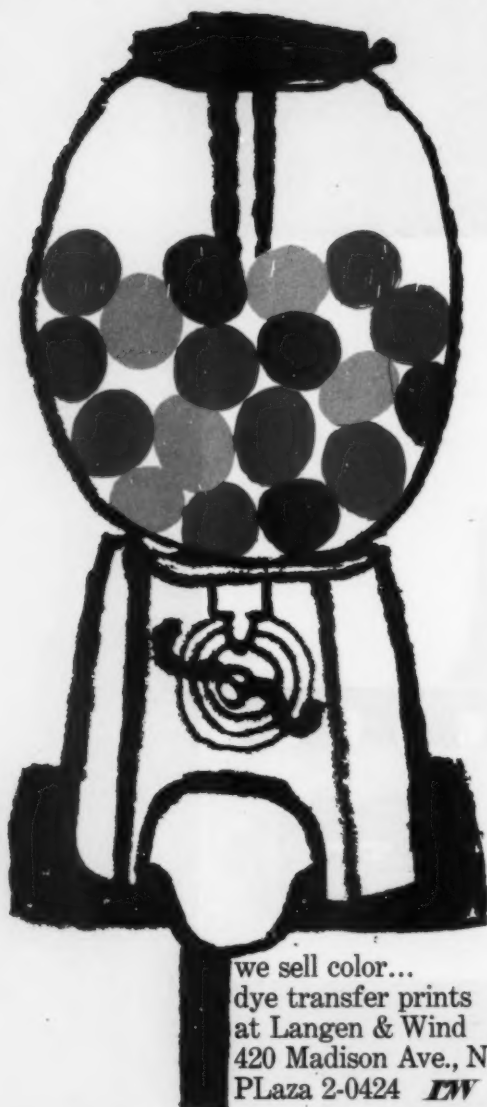
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## letters

### canned spaghetti . . .

Re Steve Baker's article in July's Art Direction, "Is commercial art art?" . . .

There is nothing more delicious than canned spaghetti if you have never been to Italy.

Gordon Rayner, Toronto

### Correcting the credits . . .

Re the September Critic Panel selection, 4), Abbott Labs' direct mail pieces for Dayaltes: Credits should be, AD Charles Walz, Jr.; designer Norman Perman; copywriter Robert Beine; typefaces Cent. Schoolbook and Cent. Exp., Runkle-Thompson-Kovats; offset printed by Cadillac Printing.

Norman Perman, Chicago

## booknotes

AMERICAN HERITAGE. Aug. 1961, Vol. 12, No. 5. American Heritage Publishing Co. \$3.95.

Discussed are those days when artists were concerned with subjects instead of their inner selves; "story" pictures (Spirit of '76, Man with the Hoe, Breaking Home Ties & September Morn); James Bard's steamboat paintings; Mark Twain's descent on Boston's literati (with Carmen Beckwith's portrait); Confederates' raid on St. Alban's, Vt. (with Leslie's Illustrated Weekly sketches). Also reproduced are James Sharples' and Gilbert Stuart's paintings of John and Nancy Randolph; Indian pictures (illustrating a Tecumseh "profile"); Fitz Hugh Lane's Penobscot Bay painting, and an 1897 Little Red School House litho.

12th ANNUAL OF ADVERTISING & EDITORIAL ART OF 1960. Art Directors Club, Toronto, McClelland & Stewart Limited. \$10.

This handsome, aluminum jacketed 122-page Annual, designed by Frank Newfeld, presents 291 examples of the best Canadian ad-editorial art of 1958, chosen from 2,000 entries. With its aluminum title strip, fresh format, contrasting page designs, the book has colorful change of pace. "The graphic art industry has kept pace with Canada's burgeoning economy," comments Club President C. B. Wilton in his foreword, "and in spite of almost overwhelming outside influences, has developed and maintained unique Canadian character."

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## calendar

**October** . . . Jacksonville ADC show.  
**Oct. 1-15** . . . Birmingham's annual.  
**Oct. 10-13** . . . Direct Mail Advertising Assn. convention, Statler-Hilton hotel, N. Y. Direct Mail Leaders Contest awards presentation.  
**Through Oct. 11** . . . Push Pin Studios exhibit, at Gallery 303, 130 W. 46 St., NY.  
**Oct. 12-13** . . . Junior Panel Outdoor Advertising Assn., Sheraton Hotel, Chicago.  
**Oct. 15** . . . Deadline, applications for Educational Exchange Program of Dept. of State, Fulbright Program, Inter-American Cultural Convention Program. For young artists, advanced study and research, 1962-63. Institute of International Education, 800 2nd Ave., NYC.  
**Oct. 18-28** . . . Charlotte ADC show. Awards dinner, Oct. 16.  
**Oct. 18-20** . . . Packaging Institute's 23rd Annual Natl. Packaging Forum, Biltmore Hotel, New York.  
**Oct. 18-Nov. 4** . . . Latest work of Japanese potter Shoji Hamada. At Bonniers, 605 Madison.  
**Oct. 19-21** . . . 1961 Litho Awards exhibit, 3rd District Conference, AFA, Durham, N. C. At Miami Valley Lithographers Assn., 27-33 W. 9th St., Cincinnati, O., Nov. 1-3.  
**October** . . . 3rd week, Toledo ADC show.  
**Oct. 21** . . . Miami ADC's 9th annual exhibit, awards dinner.  
**October 22-25** . . . 1961 Paper show, Natl. Paper Trade Assn., Conrad Hilton, Chicago.  
**Oct. 22-27** . . . Outdoor Advertising Assn. of America, annual meeting, Diplomat Hotel, Hollywood-By-The-Sea, Fla.  
**Oct. 31** . . . Creativity on Paper show, Detroit Industrial Editors Assn.  
**Nov. 8** . . . Awards luncheon, Cleveland ADC, Manger Hotel.  
**Nov. 7-9** . . . Annual show, Point of Purchase Advertising Inst., McCormick Pl., Chicago.  
**Nov. 20** . . . Preview, Philadelphia ADC's 26th Annual, Philadelphia Museum College of Art, Broad & Pine Sts. Closes Dec. 30. Dinner-dance, Nov. 18, Cherry Hill Inn.  
**Nov. 20** . . . ADCC's 29th Awards Dinner.  
**Feb. 2, 1962** . . . Awards dinner, Pittsburgh ADC, at the Hilton.  
**Cleveland Museum of Art** . . . Through Oct. 15 Japanese Decorative Style exhibition.  
**Detroit Institute of Arts** . . . Futurism, Oct. 18-Dec. 19.  
**LA County Museum** . . . Through Dec. 31, Folk Arts of Lapland.  
**Mead Papers Library of Ideas** . . . Through Oct. 27, Annual Reports. 230 Park, N. Y.; Nov. 1-Dec. 1, Creativity in Paper. Chicago Library of Ideas, Nov. 6-Dec. 1.  
**Metropolitan Museum of Art** . . . Through Nov. 1, Art Treasures of China; Oct. 5-indef., Photographs and Etchings: The World on Silver and Copper; Oct. 25-Dec. 3, Paintings by Children of Turkey.  
**Museum of Modern Art** . . . Through Nov. 12, 3 Photographers: Englishman Bill Brandt, Frenchman Lucien Clerque, American Yasuhiro Ishimoto; Oct. 4-Nov. 12, Art of Assemblage; Oct. 18-Dec. 3, Last Works of Matisse; Oct. 18-Dec. 3, Chagall designs for stained glass windows.  
**New Britain (Conn.) Art Museum** . . . Oct. 9-29, Robert Capa show.  
**Portland (Me.) Museum of Art** . . . Oct. 15-Nov. 12, Photography in the Fine Arts Exhibit II.  
**R. I. School of Design Museum of Art** . . . October, Costumes from the school's collection.  
**School of Visual Arts Gallery** . . . Opens Oct. 2 for 2 weeks, Oceania, loan exhibit from Museum of Primitive Art. 209 E. 23 St. ●

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GRAPHIC

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**OFFSET ESTIMATOR:** "How to Use the Offset Estimating Aids," from Kimberly-Clark Corp., Neenah, Wis., supplements its 1958 guide, "Offset Estimating Aids." New manual is 7 pages, illustrated, printed 3 colors on double coated stock. Includes sections on slide rule paper weight calculating, ink consumption estimating, folding, trimming and stitching costs.

**EASTMAN VISCOMAT** 16mm Processor reduces processing time for TV recording film from about 60 minutes to 60 seconds, processing at a 36-feet-per-minute rate, similar to standard camera speed, with 1-minute time lapse between developing and drying. Unit approximates size of 4-drawer filing cabinet, has push-button design. Prepackaged Kodak chemicals supplied directly from individual containers. Eastman Kodak Co., 342 State St., Rochester 4, N.Y.

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(continued on page 85)



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## STABILITY

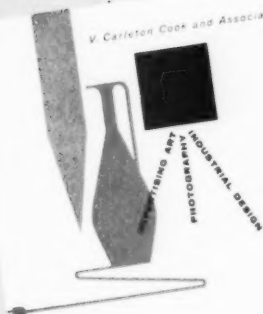




\* Stability is a desirable attribute. Elusive, too. • In any given area, you may find it. Or, you may not. • Money, for example. Dollars have it. Drachmas do not. Many Orientals have an interest in money, but no real yen. • Here are some other places where you will probably not find a whole lot of stability. Political conventions. Bars. Coffee Houses. Notion departments. There are no stables in Hollywood. Havana. Hades. Horse rooms. • Speaking of that, it was said that Seabiscuit once refused to lie down in a posh cubicle built just for him. Simply wasn't stable. • Advertising agency people are not noted for their stability. Of course, graphic arts people hang on to it. • There is only one place we know of where you can always find stability in great quantities . . . in the better cotton fiber content paper known as PLOVER BOND.



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San Francisco.....Zellerbach Paper Company  
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# Graphic Arts

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# type faces

PAGES 3-17 MACHINE-SET TEXT / 18-28 MACHINE-SET FONT SCHEMES AND ALPHABETS / 29-34 SANS SERIFS / 35-52 SERIFS, CURSIVES, SCRIPTS, ETC. / 53-56 INDEX

"design is an attitude" L. MOHOLY-NAGY

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the selection of its running text,  
and the division of its contents  
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## Discourse on Method

by  
René Descartes

(1596-1650)

### PARTS ONE AND TWO

Good Sense is, of all things among men, the most equally distributed; for every one thinks himself so abundantly provided with it, that those even who are the most difficult to satisfy in everything else, do not usually desire a larger measure of this quality than they already possess. And in this it is not likely that all are mistaken: the conviction is rather to be held as testifying that the power of judging aright and of distinguishing truth from error, which is properly what is called Good Sense or Reason, is by nature equal in all men; and that the diversity of our opinions, consequently, does not arise from some being endowed with a larger share of Reason than others, but solely from this, that we conduct our thoughts along different ways, and do not fix our attention on the same objects.

EIGHT POINT—FIVE POINT LEADED

For to be possessed of a vigorous mind is not enough; the prime requisite is rightly to apply it. The greatest minds, as they are capable of the highest excellencies, are open likewise to the greatest aberrations; and those who travel very slowly may yet make far greater progress, provided they keep always to the straight road, than those who, while they run, forsake it. For myself, I have never fancied my mind to be in any respect more perfect than those of the generality; on the contrary, I have often wished that I were equal to some others in promptitude of thought, or in clearness and distinctness of imagination, or in fulness and readiness of memory. And besides these, I know of no other qualities that contribute to the perfection of the mind; for as to the Reason or Sense, inasmuch

EIGHT POINT—SIX POINT LEADED

Akzidenz Grotesk (regular)  
6, 8, 9, 10

Akzidenz Grotesk (medium)  
6, 8, 9, 10

### Alternate Gothic No. 2

6, 7, 8, 9, 10, 11, 12, 14, 18

as it is that alone which constitutes us men, and distinguishes us from the brutes, I am disposed to believe that it is to be found complete in each individual; and on this point to adopt the common opinion of philosophers, who say that the difference of greater and less holds only among the accidents, and not among the forms or natures of individuals of the same species. I will not hesitate, however, to avow my belief that it has been my singular good fortune to have very early in life fallen in with certain tracks which have conducted me to considerations and maxims, of which I have formed a Method that gives me the means, as I think, of gradually augmenting my knowledge, and of raising it by little and little to the highest point which the mediocrity of my talents and the brief duration of my life will

NINE POINT—FIVE POINT LEADED

### Baskerville (INTERTYPE)

8, 9, 10, 11, 12, 14

permit me to reach. For I have already reaped from it such fruits that, although I have been accustomed to think lowly enough of myself, and although when I look with the eye of a philosopher at the varied courses and pursuits of mankind at large, I find scarcely one which does not appear vain and useless, I nevertheless derive the highest satisfaction from the progress I conceive myself to have already made in the search after truth, and cannot help entertaining such expectations of the future as to believe that if, among the occupations of men as men, there is any one really excellent and important, it is that which I have chosen. After all, it is possible I may be mistaken; and it is but a little copper and glass, perhaps, that I take for gold and diamonds. I know how very liable we are to delusion in what

NINE POINT—FOUR POINT LEADED

### Baskerville (HERGENHÄLER)

7, 8, 9, 10, 11, 12, 14, 16

relates to ourselves, and also how much the judgments of our friends are to be suspected when given in our favour. But I shall endeavour in this Discourse to describe the paths I have followed, and to delineate my life as in a picture, in order that each one may be able to judge of them for himself, and that in the general opinion entertained of them, as gathered from current report, I myself may have a new help towards instruction to be added to those I have been in the habit of employing. My present design, then, is not to teach the Method which each ought to follow for the right conduct of his reason, but solely to describe the way in which I have endeavoured to conduct my own. They who set themselves to give precepts must of course regard themselves as possessed of

NINE POINT—FOUR POINT LEADED



**Baskerville Bold** (MERGENTHALER)

7, 8, 9, 10, 11, 12, 14

greater skill than those to whom they prescribe; and if they err in the slightest particular, they subject themselves to censure. But as this Tract is put forth merely as a history, or, if you will, as a tale, in which, amid some examples worthy of imitation, there will be found, perhaps, as many more which it were advisable not to follow, I hope it will prove useful to some without being hurtful to any, and that my openness will find some favour with all. From my childhood, I have been familiar with letters; and as I was given to believe that by their help a clear and certain knowledge of all that is useful in life might be acquired, I was ardently desirous of instruction. But as soon as I had finished the entire course of study, at the close of which it is customary to be admitted into the order

NINE POINT—FOUR POINT LEADED

**Bodoni Book**

6, 7, 8, 9, 10, 11, 12, 14, 18

of the learned, I completely changed my opinion. For I found myself involved in so many doubts and errors, that I was convinced I had advanced no farther in all my attempts at learning, than the discovery at every turn of my own ignorance. And yet I was studying in one of the most celebrated Schools in Europe, in which I thought there must be learned men, if such were anywhere to be found. I had been taught all that others learned there; and not contented with the sciences actually taught us, I had, in addition, read all the books that had fallen into my hands, treating of such branches as are esteemed the most curious and rare. I knew the judgment which others had formed of me; and I did not find that I was considered inferior to my fellows, although there were among them some who were already

NINE POINT—FOUR POINT LEADED

**Bodoni**

6, 7, 8, 9, 10, 12, 14, 18

marked out to fill the places of our instructors. And, in fine, our age appeared to me as flourishing, and as fertile in powerful minds as any preceding one. I was thus led to take the liberty of judging of all other men by myself, and of concluding that there was no science in existence that was of such a nature as I had previously been given to believe. I still continued, however, to hold in esteem the studies of the Schools. I was aware that the Languages taught in them are necessary to the understanding of the writings of the ancients; that the grace of Fable stirs the mind; that the memorable deeds of History elevate it; and, if read with discretion, aid in forming the judgment; that the perusal of all excellent books is, as it were, to interview with the noblest men of past ages, who have

NINE POINT—FOUR POINT LEADED

### **Bodoni Bold**

6, 7, 8, 9, 10, 12, 14, 18

written them, and even a studied interview, in which are discovered to us only their choicest thoughts; that Eloquence has incomparable force and beauty; that Poesy has its ravishing graces and delights; that in the Mathematics there are many refined discoveries eminently suited to gratify the inquisitive, as well as further all the arts and lessen the labour of man; that numerous highly useful precepts and exhortations to virtue are contained in treatises on Morals; that Theology points out the path to heaven; that Philosophy affords the means of discoursing with an appearance of truth on all matters, and commands the admiration of the more simple; that Jurisprudence, Medicine, and the other Sciences, secure for their cultivators honours and riches; and, in fine, that it is useful to bestow some attention upon all, even upon those abounding the most

EIGHT POINT—FIVE POINT LEADED

### **Ultra Bodoni**

8, 10, 12

in superstition and error, that we may be in a position to determine their real value, and guard against being deceived. But I believed that I had already given sufficient time to Languages, and likewise to the reading of the writings of the ancients, to their Histories and Fables. For to hold converse with those of other ages and to travel, are almost the same thing. It is useful to know something of the manners of different nations, that we may be able to form a more correct judgment regarding our own, and be prevented from thinking that everything contrary to our customs is ridiculous and irrational,—a con-

EIGHT POINT—SIX POINT LEADED

### **Bookman**

6, 7, 8, 9, 10, 11, 12, 14

clusion usually come to by those whose experience has been limited to their own country. On the other hand, when too much time is occupied in travelling, we become strangers to our native country; and the over curious in the customs of the past are generally ignorant of those of the present. Besides, fictitious narratives lead us to imagine the possibility of many events that are impossible; and even the most faithful histories, if they do not wholly misrepresent matters, or exaggerate their importance to render the account of them more worthy of perusal, omit, at least, almost always the meanest and least striking of the attendant circumstances; hence it happens that the remainder does not represent the truth, and that such as regulate their conduct by examples drawn from this

NINE POINT—FIVE POINT LEADED

### Cairo Light

8, 10, 12, 14

source, are apt to fall into the extravagance of the knight-errants of Romance, and to entertain projects that exceed their powers. I esteemed Eloquence highly, and was in raptures with Poesy; but I thought that both were gifts of nature rather than fruits of study. Those in whom the faculty of Reason is predominant, and who most skilfully dispose their thoughts with a view to render them clear and intelligible, are always the best able to persuade others of the truth of what they lay down, though they should speak only in the language of Lower Brittany, and be wholly ignorant of the rules of Rhetoric; and those whose minds are stored with the most agreeable fancies, and who can give expression to them with the greatest embellishment and harmony, are still the best poets, though unacquainted with the Art of Poetry. I was especially delighted with the Mathematics, on account of the certitude and evidence of their reasonings:

EIGHT POINT—FOUR POINT LEADED

### Cairo Medium

8, 10, 12, 14, 18

but I had not as yet a precise knowledge of their true use; and thinking that they but contributed to the advancement of the mechanical arts, I was astonished that foundations, so strong and solid, should have had no loftier superstructure reared on them. On the other hand, I compared the disquisitions of the ancient Moralists to very towering and magnificent palaces with no better foundation than sand and mud: they laud the virtues very highly, and exhibit them as estimable far above anything on earth; but they give us no adequate criterion of virtue, and frequently that which they designate with so fine a name is but apathy, or pride, or despair, or parricide. I revered our Theology, and aspired as much as any one to reach heaven: but being given assuredly to understand that the way is not less open to the most ignorant than to the most learned, and that the revealed truths which lead to heaven are

EIGHT POINT—FIVE POINT LEADED

### Cairo Bold

8, 10, 12, 14

above our comprehension, I did not presume to subject them to the impotency of my Reason; and I thought that in order competently to undertake their examination, there was need of some special help from heaven, and of being more than man. Of Philosophy I will say nothing, except that when I saw that it had been cultivated for many ages by the most distinguished men, and that yet there is not a single matter within its sphere which is not still in dispute, and nothing, therefore, which is above doubt, I did not presume to anticipate that my success would be greater in it than that of others; and further, when I considered the number of conflicting opinions touching a single matter that may be upheld by learned men, while there can be but one true, I reckoned as well-nigh false all that was only probable.

EIGHT POINT—FIVE POINT LEADED

Caledonia

6, 7, 8, 9, 10, 11, 12, 14

As to the other Sciences, inasmuch as these borrow their principles from Philosophy, I judged that no solid superstructures could be reared on foundations so infirm; and neither the honour nor the gain held out by them was sufficient to determine me to their cultivation: for I was not, thank heaven, in a condition which compelled me to make merchandise of Science for the bettering of my fortune; and though I might not profess to scorn glory as a Cynic, I yet made very slight account of that honour which I hoped to acquire only through fictitious titles. And, in fine, of false Sciences I thought I knew the worth sufficiently to escape being deceived by the professions of an alchemist, the predictions of an astrologer, the impostures of a magician, or by the artifices and boasting of any of those who profess to know things of which they are ignorant.

EIGHT POINT—FIVE POINT LEADED

Caslon No. 137

7, 8, 10, 11, 12

For these reasons, as soon as my age permitted me to pass from under the control of my instructors, I entirely abandoned the study of letters, and resolved no longer to seek any other science than the knowledge of myself, or of the great book of the world. I spent the remainder of my youth in travelling, in visiting courts and armies, in holding intercourse with men of different dispositions and ranks, in collecting varied experience, in proving myself in the different situations into which fortune threw me, and, above all, in making such reflection on the matter of my experience as to secure my improvement. For it occurred to me that I should find much more truth in the reasonings of each individual with reference to the affairs in which he is personally interested, and the issue of which must presently punish him if he has judged amiss, than in those conducted by a man of letters in his study, regarding speculative matters that are of no practical moment, and

EIGHT POINT—FIVE POINT LEADED

Caslon No. 471

8, 9, 10, 11, 12, 14

followed by no consequences to himself, farther, perhaps, than that they foster his vanity the better the more remote they are from common sense; requiring, as they must in this case, the exercise of greater ingenuity and art to render them probable. In addition, I had always a most earnest desire to know how to distinguish the true from the false, in order that I might be able clearly to discriminate the right path in life, and proceed in it with confidence. It is true that, while busied only in considering the manners of other men, I found here, too, scarce any ground for settled conviction, and remarked hardly less contradiction among them than in the opinions of the philosophers. So that the greatest advantage I derived from the study consisted in this, that, observing many things which, however extravagant and ridiculous to our

TEN POINT—THREE POINT LEADED

### Caslon No. 540

8, 9, 10, 11, 12, 14

apprehension, are yet by common consent received and approved by other great nations, I learned to entertain too decided a belief in regard to nothing of the truth of which I had been persuaded merely by example and custom: and thus I gradually extricated myself from many errors powerful enough to darken our Natural Intelligence, and incapacitate us in great measure from listening to Reason. But after I had been occupied several years in thus studying the book of the world, and in essaying to gather some experience, I at length resolved to make myself an object of study, and to employ all the powers of my mind in choosing the paths I ought to follow; an undertaking which was accompanied with greater success than it would have been had I never quitted my country or my books. (END PART ONE)

NINE POINT—FOUR POINT LEADED

### Caslon No. 3

8, 10, 12, 14

I was then in Germany, attracted thither by the wars in that country, which have not yet been brought to a termination; and as I was returning to the army from the coronation of the Emperor, the setting in of winter arrested me in a locality where, as I found no society to interest me, and was besides fortunately undisturbed by any cares or passions, I remained the whole day in seclusion, with full opportunity to occupy my attention with my own thoughts. Of these one of the very first that occurred to me was, that there is seldom so much perfection in works composed of many separate parts, upon which different hands have been employed, as in those completed by a single master. Thus it is observable that the buildings which a single architect has planned and executed, are generally more elegant and commodious than those which several have attempted to improve, by making old walls serve for purposes for which they were not originally

EIGHT POINT—FIVE POINT LEADED

### Century Expanded

4, 5, 6, 7, 8, 9, 10, 11, 12, 14, 18

built. Thus also, those ancient cities which, from being at first only villages, have become, in course of time, large towns, are usually but ill laid out compared with the regularly constructed towns which a professional architect has freely planned on an open plain; so that although the several buildings of the former may often equal or surpass in beauty those of the latter, yet when one observes their indiscriminate juxtaposition, there a large one and here a small, and the consequent crookedness and irregularity of the streets, one is disposed to allege that chance rather than any human will guided by reason, must have led to such an arrangement. And if we consider that nevertheless there have been at all times certain officers whose duty it was to see that private build-

EIGHT POINT—FIVE POINT LEADED



Century Schoolbook

6, 7, 8, 9, 10, 11, 12, 14

ings contributed to public ornament, the difficulty of reaching high perfection with but the materials of others to operate on, will be readily acknowledged. In the same way I fancied that those nations which, starting from a semi-barbarous state and advancing to civilisation by slow degrees, have had their laws successively determined, and, as it were, forced upon them simply by experience of the hurtfulness of particular crimes and disputes, would by this process come to be possessed of less perfect institutions than those which, from the commencement of their association as communities, have followed the appointments of some wise legislator. It is thus quite certain that the constitution of the true religion, the ordinances of which are derived from God, must be incomparably

EIGHT POINT—SIX POINT LEADED

Cloister Oldstyle

8, 10, 12, 14

superior to that of every other. And, to speak of human affairs, I believe that the past pre-eminence of Sparta was due not to the goodness of each of its laws in particular, for many of these were very strange, and even opposed to good morals, but to the circumstance that, originated by a single individual, they all tended to a single end. In the same way I thought that the sciences contained in books, (such of them at least as are made up of probable reasonings, without demonstrations,) composed as they are of the opinions of many different individuals massed together, are farther removed from truth than the simple inferences which a man of good sense using his natural and unprejudiced judgment draws respecting the matters of his experience. And because we have all to pass through a state of infancy to manhood, and have been of

TEN POINT—THREE POINT LEADED

De Vinne

8, 9, 10, 11, 12, 14

necessity, for a length of time, governed by our desires and preceptors, (whose dictates were frequently conflicting, while neither perhaps always counselled us for the best,) I further concluded that it is almost impossible that our judgments can be so correct or solid as they would have been, had our Reason been mature from the moment of our birth, and had we always been guided by it alone. It is true, however, that it is not customary to pull down all the houses of a town with the single design of rebuilding them differently, and thereby rendering the streets more handsome; but it often happens that a private individual takes down his own with the view of erecting it anew, and that people are even sometimes constrained to this when their houses are in danger of falling from

NINE POINT—FOUR POINT LEADED

### Franklin Gothic

4, 6, 8, 10, 12

age, or when the foundations are insecure. With this before me by way of example, I was persuaded that it would indeed be preposterous for a private individual to think of reforming a state by fundamentally changing it throughout, and overturning it in order to set it up amended; and the same I thought was true of any similar project for reforming the body of the Sciences, or the order of teaching them established in the Schools: but as for the opinions which up to that time I had embraced, I thought that I could not do better than resolve at once to sweep them wholly away,

EIGHT POINT—SEVEN POINT LEADED

### Futura Light

6, 8, 9, 10, 12, 14

that I might afterwards be in a position to admit either others more correct, or even perhaps the same when they had undergone the scrutiny of Reason. I firmly believed that in this way I should much better succeed in the conduct of my life, than if I built only upon old foundations, and leant upon principles which, in my youth, I had taken upon trust. For although I recognised various difficulties in this undertaking, these were not, however, without remedy, nor once to be compared with such as attend the slightest reformation in public affairs. Large bodies, if once overthrown, are with great difficulty set up again, or even kept erect when once seriously shaken, and the fall of such is always disastrous. Then if there are any imperfections in the constitutions of states, (and that many such exist the diversity of

TEN POINT—FOUR POINT LEADED

### Futura Medium

6, 8, 9, 10, 11, 12, 14, 18

constitutions is alone sufficient to assure us,) custom has without doubt materially smoothed their inconveniences, and has even managed to steer altogether clear of, or insensibly corrected a number which sagacity could not have provided against with equal effect; and, in fine, the defects are almost always more tolerable than the change necessary for their removal; in the same manner that highways which wind among mountains, by being much frequented, become gradually so smooth and commodious, that it is much better to follow them than to seek a straighter path by climbing over the tops of rocks and descending to the bottoms of precipices. Hence it is that I cannot in any degree approve of

TEN POINT—FOUR POINT LEADED

### **Futura Demibold**

6, 8, 9, 10, 11, 12, 14, 18

these restless and busy meddlers who, called neither by birth nor fortune to take part in the management of public affairs, are yet always projecting reforms; and if I thought that this Tract contained aught which might justify the suspicion that I was a victim of such folly, I would by no means permit its publication. I have never contemplated anything higher than the reformation of my own opinions, and basing them on a foundation wholly my own. And although my own satisfaction with my work has led me to present here a draft of it, I do not by any means therefore recommend to every one else to make a similar attempt. Those whom God has endowed with a larger measure of genius will entertain, perhaps, de-

NINE POINT—FIVE POINT LEADED

### **Futura Bold**

6, 8, 9, 10, 11, 12, 14, 18

signs still more exalted; but for the many I am much afraid lest even the present undertaking be more than they can safely venture to imitate. The single design to strip one's self of all past beliefs is one that ought not to be taken by every one. The majority of men is composed of two classes, for neither of which would this be at all a befitting resolution: in the first place, of those who with more than a due confidence in their own powers, are precipitate in their judgments and want the patience requisite for orderly and circumspect thinking; whence it happens, that if men of this class once take the liberty to doubt of their accustomed opinions, and quit the

NINE POINT—FIVE POINT LEADED

### **Futura Medium Condensed**

8, 10, 12, 14, 16

beaten highway, they will never be able to thread the byeway that would lead them by a shorter course, and will lose themselves and continue to wander for life; in the second place, of those who, possessed of sufficient sense or modesty to determine that there are others who excel them in the power of discriminating between truth and error, and by whom they may be instructed, ought rather to content themselves with the opinions of such than trust for more correct to their own Reason. For my own part, I should doubtless have belonged to the latter class, had I received instruction from but one master, or had I never known the diversities of opinion that from time immemorial have prevailed among men of the greatest learning. But I had become aware, even so early as during my college life, that no opinion, however absurd and incredible, can be imagined, which has not been

TEN POINT—FOUR POINT LEADED

### **Futura Bold Condensed**

6, 8, 10, 12, 14

maintained by some one of the philosophers; and afterwards in the course of my travels I remarked that all those whose opinions are decidedly repugnant to ours are not on that account barbarians and savages, but on the contrary that many of these nations make an equally good, if not a better, use of their Reason than we do. I took into account also the very different character which a person brought up from infancy in France or Germany exhibits, from that which, with the same mind originally, this individual would have possessed had he lived always among the Chinese or with savages, and the circumstance that in dress itself the fashion which pleased us ten years ago,

TEN POINT—FIVE POINT LEADED

### **Garamond No. 3**

6, 7, 8, 9, 10, 11, 12, 14, 18

and which may again, perhaps, be received into favour before ten years have gone, appears to us at this moment extravagant and ridiculous. I was thus led to infer that the ground of our opinions is far more custom and example than any certain knowledge. And, finally, although such be the ground of our opinions, I remarked that a plurality of suffrages is no guarantee of truth where it is at all of difficult discovery, as in such cases it is much more likely that it will be found by one than by many. I could, however, select from the crowd no one whose opinions seemed worthy of preference, and thus I found myself constrained, as it were, to use my own Reason in the conduct of my life. But like one walking alone and in the dark, I resolved to proceed so slowly and with such circumspection, that if I did not advance far, I would at least

NINE POINT—FIVE POINT LEADED

### **Garamond Bold**

6, 7, 8, 9, 10, 11, 12, 14, 18

guard against falling. I did not even choose to dismiss summarily any of the opinions that had crept into my belief without having been introduced by Reason, but first of all took sufficient time carefully to satisfy myself of the general nature of the task I was setting myself, and ascertain the true Method by which to arrive at the knowledge of whatever lay within the compass of my powers. Among the branches of Philosophy, I had, at an earlier period, given some attention to Logic, and among those of the Mathematics to Geometrical Analysis and Algebra,—three arts or Sciences which ought, as I conceived, to contribute something to my design. But, on examination, I found that, as for Logic, its

NINE POINT—FIVE POINT LEADED

### Melior

6, 7, 8, 9, 10, 12

syllogisms and the majority of its other precepts are of avail rather in the communication of what we already know, or even as the Art of Lully, in speaking without judgment of things of which we are ignorant, than in the investigation of the unknown; and although this Science contains indeed a number of correct and very excellent precepts, there are, nevertheless, so many others, and these either injurious or superfluous, mingled with the former, that it is almost quite as difficult to effect a severance of the true from the false as it is to extract a Diana or a Minerva from a rough block of marble. Then as to the Analysis of the ancients and the Algebra of the moderns, besides that they embrace only matters highly abstract, and, to appearance, of no use, the former is so exclusively

EIGHT POINT—FIVE POINT LEADED

### News Gothic

6, 7, 8, 9, 10, 11, 12, 14, 18

restricted to the consideration of figures, that it can exercise the Understanding only on condition of greatly fatiguing the Imagination; and, in the latter, there is so complete a subjection to certain rules and formulas, that there results an art full of confusion and obscurity calculated to embarrass, instead of a science fitted to cultivate the mind. By these considerations I was induced to seek some other Method which would comprise the advantages of the three and be exempt from their defects. And as a multitude of laws often only hampers justice, so that a state is best governed when, with few laws, these are rigidly administered; in like manner, instead of the great number of precepts of which Logic is composed, I believed that the four following would prove perfectly sufficient for me, provided

EIGHT POINT—SIX POINT LEADED

### News Gothic Bold

6, 7, 8, 9, 10, 11, 12, 14, 18

I took the firm and unwavering resolution never in a single instance to fail in observing them. The first was never to accept anything for true which I did not clearly know to be such; that is to say, carefully to avoid precipitancy and prejudice, and to comprise nothing more in my judgment than what was presented to my mind so clearly and distinctly as to exclude all ground of doubt. The second, to divide each of the difficulties under examination into as many parts as possible, and as might be necessary for its adequate solution. The third, to conduct my thoughts in such order that, by commencing with objects the simplest and easiest to know, I might ascend by little and little, and, as it were, step by step, to the knowledge of the more complex; assigning in thought a certain order even to those

EIGHT POINT—FIVE POINT LEADED



## News Gothic Condensed

6, 7, 8, 9, 10, 11, 12, 14, 18

objects which in their own nature do not stand in a relation of antecedence and sequence. And the last, in every case to make enumerations so complete, and reviews so general, that I might be assured that nothing was omitted. The long chains of simple and easy reasonings by means of which geometers are accustomed to reach the conclusions of their most difficult demonstrations, had led me to imagine that all things, to the knowledge of which man is competent, are mutually connected in the same way, and that there is nothing so far removed from us as to be beyond our reach, or so hidden that we cannot discover it, provided only we abstain from accepting the false for the true, and always preserve in our thoughts the order necessary for the deduction of one truth from another. And I had little difficulty

NINE POINT—FIVE POINT LEADED

## Optima

6, 7, 8, 9, 10

in determining the objects with which it was necessary to commence, for I was already persuaded that it must be with the simplest and easiest to know, and, considering that of all those who have hitherto sought truth in the Sciences, the mathematicians alone have been able to find any demonstrations, that is, any certain and evident reasons, I did not doubt but that such must have been the rule of their investigations. I resolved to commence, therefore, with the examination of the simplest objects, not anticipating, however, from this any other advantage than that to be found in accustoming my mind to the love and nourishment of truth, and to a distaste for all such reasonings as were unsound. But I had no intention on that account of attempting to master all the particular Sciences commonly denominated Mathematics: but observing that,

EIGHT POINT—FIVE POINT LEADED

## Optima Italic

6, 7, 8, 9, 10

*however different their objects, they all agree in considering only the various relations or proportions subsisting among those objects, I thought it best for my purpose to consider these proportions in the most general form possible, without referring them to any objects in particular, except such as would most facilitate the knowledge of them, and without by any means restricting them to these, that afterwards I might thus be the better able to apply them to every other class of objects to which they are legitimately applicable. Perceiving further, that in order to understand these relations I should sometimes have to consider them one by one, and sometimes only to bear them in mind, or embrace them in the aggregate, I thought that, in order the better to consider them individually, I should view them as subsisting between straight lines,*

EIGHT POINT—FIVE POINT LEADED

### Palatino

6, 8, 9, 10, 12

than which I could find no objects more simple, or capable of being more distinctly represented to my imagination and senses; and on the other hand, that in order to retain them in the memory, or embrace an aggregate of many, I should express them by certain characters the briefest possible. In this way I believed that I could borrow all that was best both in Geometrical Analysis and in Algebra, and correct all the defects of the one by help of the other. And, in point of fact, the accurate observance of these few precepts gave me, I take the liberty of saying, such ease in unravelling all the questions embraced in these two sciences, that in the two or three months I devoted to their examination, not only did I reach solutions of questions I had formerly deemed exceedingly difficult, but even as regards questions of the

EIGHT POINT—FIVE POINT LEADED

### Times Roman

6, 7, 8, 9, 10, 11, 12, 14

solution of which I continued ignorant, I was enabled, as it appeared to me, to determine the means whereby, and the extent to which, a solution was possible; results attributable to the circumstance that I commenced with the simplest and most general truths, and that thus each truth discovered was a rule available in the discovery of subsequent ones. Nor in this perhaps shall I appear too vain, if it be considered that, as the truth on any particular point is one, whoever apprehends the truth, knows all that on that point can be known. The child, for example, who has been instructed in the elements of Arithmetic, and has made a particular addition, according to rule, may be assured that he has found, with respect to the sum of the numbers before him, all that in this instance is within the reach of human genius. Now, in conclusion, the Method which teaches adherence to the true order, and an

EIGHT POINT—FOUR POINT LEADED

### Remington Typewriter

8, 10, 12

exact enumeration of all the conditions of the thing sought, includes all that gives certitude to the rules of Arithmetic. But the chief ground of my satisfaction with this Method, was the assurance I had of thereby exercising my reason in all matters, if not with absolute perfection, at least with the greatest attainable by me: besides, I was conscious that by its use my mind was becoming gradually habituated to clearer and more distinct conceptions of its objects; and I hoped, also, from not having restricted

TEN POINT—FOUR POINT LEADED

Underwood Typewriter  
10, 12

this Method to any particular matter, to apply it to the difficulties of the other Sciences, with not less success than to those of Algebra. I should not, however, on this account have ventured at once on the examination of all the difficulties of the Sciences which presented themselves to me, for this would have been contrary to the order prescribed in the Method, but observing that the knowledge of such is dependent on principles borrowed from Philosophy, in which I found nothing certain, I thought it

TEN POINT—FOUR POINT LEADED

Weiss  
9, 10, 11, 12, 14, 18

necessary first of all to endeavour to establish its principles. And because I observed, besides, that an inquiry of this kind was of all others of the greatest moment, and one in which precipitancy and anticipation in judgment were most to be dreaded, I thought that I ought not to approach it till I had reached a more mature age, (being at that time but twenty-three,) and had first of all employed much of my time in preparation for the work, as well by eradicating from my mind all the erroneous opinions I had up to that moment accepted, as by amassing variety of experience to afford materials for my reasonings, and by continually exercising myself in my chosen Method with a view to increased skill in its application. (END PART TWO)

ELEVEN POINT—THREE POINT LEADED

#### A NOTE ON THE TEXT

The above text consists of Parts One and Two of the "Discourse on the Method of Rightly Conducting the Reason, and Seeking Truth in the Sciences." This treatise was written in 1637 by René Descartes and represented his intellectual confession of faith. It was a statement and justification of his own method of reaching "the Truth." Descartes prefaced his work with the following comments . . . . "If this Discourse appear too long to be read at once, it may be divided into six parts: and, in the first, will be found various considerations touching the Sciences; in the second, the principal rules of the Method which the Author has discovered; in the third, certain of the rules of Morals which he has deduced from this Method; in the fourth, the reasonings by which he establishes the existence of God and of the Human Soul, which are the foundations of his Metaphysic; in the fifth, the order of the Physical questions which he has investigated, and, in particular, the explication of the motion of the heart and of some other difficulties pertaining to Medicine, as also the difference between the soul of man and that of the brutes; and, in the last, what the Author believes to be required for the greater advancement in the investigation of Nature than has yet been made, with the reasons that have induced him to write."

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8 abcdefghijklmnopqrstuvwxyz  
9 abcdefghijklmnopqrstuvwxyz  
10 abcdefghijklmnopqrstuvwxyz  
11 abcdefghijklmnopqrstuvwxyz  
12 abcdefghijklmnopqrstuvwxyz  
14 abcdefghijklmnopqrstuvwxyz  
18 abcdefghijklmnopqrstuvwxyz

News Gothic Condensed

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
( & ? , . : ; - " ' ' ' ! ) \*  
1234567890\$

(ON SAME MAT WITH ALTERNATE GOTHIC NO. 2)

6 abcdefghijklmnopqrstuvwxyz  
7 abcdefghijklmnopqrstuvwxyz  
8 abcdefghijklmnopqrstuvwxyz  
9 abcdefghijklmnopqrstuvwxyz  
10 abcdefghijklmnopqrstuvwxyz  
11 abcdefghijklmnopqrstuvwxyz  
12 abcdefghijklmnopqrstuvwxyz  
14 abcdefghijklmnopqrstuvwxyz  
18 abcdefghijklmnopqrstuvwxyz

# Optima

abcdefghijklmnopqrstuvwxyz  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 1234567890\$  
 (&?,:;-""'!) | (&?,:;-""'!)\*  
 abcdefghijklmnopqrstuvwxyz  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 1234567890\$

6 abcdefghijklmnopqrstuvwxyz  
 7 abcdefghijklmnopqrstuvwxyz  
 8 abcdefghijklmnopqrstuvwxyz  
 9 abcdefghijklmnopqrstuvwxyz  
 10 abcdefghijklmnopqrstuvwxyz

# Palatino

abcdefghijklmnopqrstuvwxyz  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&  
 1234567890\$ 1234567890\$  
 (&?,:;-""'!) | (&?,:;-""'!)\*  
 abcdefghijklmnopqrstuvwxyz  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 1234567890\$ 1234567890\$

6 abcdefghijklmnopqrstuvwxyz  
 8 abcdefghijklmnopqrstuvwxyz  
 9 abcdefghijklmnopqrstuvwxyz  
 10 abcdefghijklmnopqrstuvwxyz  
 12 abcdefghijklmnopqrstuvwxyz

# Times Roman

abcdefghijklmnopqrstuvwxyz  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&  
 1234567890\$  
 (&?,:;-""'!) | (&?,:;-""'!)\*  
 abcdefghijklmnopqrstuvwxyz  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 1234567890\$

6 abcdefghijklmnopqrstuvwxyz  
 7 abcdefghijklmnopqrstuvwxyz  
 8 abcdefghijklmnopqrstuvwxyz  
 9 abcdefghijklmnopqrstuvwxyz  
 10 abcdefghijklmnopqrstuvwxyz  
 11 abcdefghijklmnopqrstuvwxyz  
 12 abcdefghijklmnopqrstuvwxyz  
 14 abcdefghijklmnopqrstuvwxyz

# Weiss

abcdefghijklmnopqrstuvwxyz  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&  
 1234567890\$  
 (&?,:;-""'!) | (&?,:;-""'!)\*  
 abcdefghijklmnopqrstuvwxyz  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 1234567890\$

9 abcdefghijklmnopqrstuvwxyz  
 10 abcdefghijklmnopqrstuvwxyz  
 11 abcdefghijklmnopqrstuvwxyz  
 12 abcdefghijklmnopqrstuvwxyz  
 14 abcdefghijklmnopqrstuvwxyz  
 18 abcdefghijklmnopqrstuvwxyz

Remington Typewriter

8 abcdefghijklmnopqrstuvwxyz  
10 abcdefghijklmnopqrstuvwxyz  
12 abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890\$ (&?,.,:;-""'!)\*

Underwood Typewriter

10 abcdefghijklmnopqrstuvwxyz  
12 abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890\$ (&?,.,:;-""'!)\*

6 POINT REGAL NO. 1

abcdefghijklmnopqrstuvwxyz 1234567890\$  
ABCDEFGHIJKLMNOPQRSTUVWXYZ (&?,.,:;-""'!)\*

6 POINT GOTHIC NO. 3

abcdefghijklmnopqrstuvwxyz 1234567890\$  
ABCDEFGHIJKLMNOPQRSTUVWXYZ (&?,.,:;-""'!)\*

6 POINT GOTHIC NO. 29C WITH 30C

ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890\$ (8?,.,:;-""'!)\*  
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890\$ (8?,.,:;-""'!)\*

4 POINT REX

abcdefghijklmnopqrstuvwxyz 1234567890\$  
ABCDEFGHIJKLMNOPQRSTUVWXYZ (&?,.,:;-""'!)\*

12 POINT MELIOR SEMIBOLD

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890\$ (&?,.,:;-""'!)\*

10 POINT MEMPHIS EXTRABOLD

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890\$ 1234567890\$

14 POINT PARISIAN

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890\$ (&?,.,:;-""'!)\*

14 POINT RIVOLI

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890\$ (&?,.,:;-""'!)\*

18 POINT VOGUE CONDENSED WITH VOGUE BOLD CONDENSED

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890\$  
abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890\$

# sans serifs

ADVERTISING GROTESQUE (see Anzeigen Grotesk)

AGENCY GOTHIC

AGENCY GOTHIC OPEN

AIRPORT BLACK (see Futura Extrabold)

Akzidenz Grotesk

Akzidenz Grotesk Medium

Alternate Gothic No. 1

Alternate Gothic No. 2

*Alternate Gothic No. 2 Italic*

Alternate Gothic No. 3

Annonce Grotesque

**Anzeigen** Grotesk

ASTORIA (see Comstock)

BANK GOTHIC LIGHT

BANK GOTHIC LIGHT CONDENSED

BANK GOTHIC MEDIUM

BANK GOTHIC BOLD



Bernhard Gothic Light

*Bernhard Gothic Light Italic*

Bernhard Gothic Medium

*Bernhard Gothic Medium Italic*

Bernhard Gothic MEDIUM CONDENSED

BERNHARD GOTHIC MEDIUM TITLE

Bernhard Gothic Heavy

Bernhard Gothic Extraheavy

**Binder-Style**

BORHEAD GOTHIC NO. 101, CAPS ONLY

CHARTER OAK (see Old Gothic Bold Italic)

**Comstock**

CONDENSED OUTLINE

CONDENSED

SANS SERIFS NO. 4

CONDENSED

Sans Serifs No. 5

CONDENSED

*Sans Serifs Italic*

CONDENSED

Sans Serifs No. 6

CONDENSED

Sans Serifs No. 7

CONDENSED

Sans Serifs No. 10

CONDENSED

Sans Serifs No. 12

CONDENSED TITLE GOTHIC NO. 11

Contour NO. 40

COPPERPLATE GOTHIC LIGHT

COPPERPLATE GOTHIC LIGHT CONDENSED

COPPERPLATE GOTHIC LIGHT EXTENDED

COPPERPLATE GOTHIC HEAVY

COPPERPLATE GOTHIC HEAVY CONDENSED

COPPERPLATE GOTHIC HEAVY EXTENDED

COPPERPLATE GOTHIC BOLD

COPPERPLATE GOTHIC ITALIC

COPPER PLATE GOTHIC OUTLINE

DORIC NO. 1 ITALIC (see Old Gothic Bold Italic)

EMPIRE

EXTRA CONDENSED TITLE GOTHIC NO. 12

Folio Medium EXTENDED

*Folio Medium* EXTENDED ITALIC

**Folio Extrabold**

Franklin Gothic

*Franklin Gothic Italic*

Franklin Gothic Condensed

*Franklin Gothic Condensed Italic*

Franklin Gothic Extra Condensed

Franklin Gothic Wide

Futura Light

*Futura Light Italic*

Futura Book

Futura Medium

*Futura Medium Italic*

Futura Medium Condensed

*Futura Medium Condensed Italic*

Futura Demibold

*Futura Demibold Italic*

Futura Bold

*Futura Bold Italic*

Futura Bold Condensed

*Futura Bold Condensed Italic*

**Futura Extrabold**

*Futura Extrabold Italic*

Futura Extrabold Condensed

*Futura Extrabold Condensed Italic*

**Futura Black**

**Futura Display**

FUTURA INLINE

Gothic No. 3

GOTHIC NO. 29C / GOTHIC NO. 30C

**GOTHIC NO. 520**

**GOTHIC NO. 526**

**Gothic No. 545**

**GOTHIC CONDENSED NO. 521**

**Gothic Condensed No. 529**

**GOTHIC OUTLINE TITLE** NO. 61

**GOTHIC CONDENSED TITLE** NO. 117

**Grotesque No. 6**

**Grotesque No. 8**

**Grotesque No. 9**

***Grotesque No. 9 Italic***

**Grotesque No. 10**

**Grotesque No. 18**

**HUXLEY VERTICAL**

**Information** GROTESK

**Inserat Grotesk**

**JEFFERSON** GOTHIC

**Kabel Light**

**Kabel Bold**

***Kabel Bold Italic***

**KABEL LINED**

**Lightline Gothic**

**LIGHTLINE TITLE GOTHIC**

**MICROGRAMMA NORMAL** TITLE

**MICROGRAMMA CONDENSED** TITLE

**MICROGRAMMA** EXTENDED TITLE

**MICROGRAMMA BOLD** TITLE

**MICROGRAMMA** BOLD EXTENDED TITLE

Microgramma

EXTENDED UPPER AND LOWER CASE

**Microgramma**

BOLD EXTENDED UPPER AND LOWER CASE

Monotone Gothic

*Narrow Sans Italic*

News Gothic

**News Gothic Bold**

News Gothic Condensed

News Gothic Extra Condensed

***Old Gothic Bold Italic***

Optima

*Optima Italic*

**Optima Semibold**

Phenix

**Radiant Bold**

**Radiant Heavy**

**Radiant Bold** CONDENSED

**Radiant Bold** EXTRA CONDENSED

**RAILROAD GOTHIC**

**RALEIGH**

GOTHIC CONDENSED

**Signum**

SPARTAN SERIES (see Futura)

SPARTAN OUTLINE (see Copperplate Gothic Outline)

STANDARD SERIES (see next page)

**STEELPLATE** GOTHIC

Topic Medium

**Topic Bold**

*Topic Medium Italic*

***Topic Bold Italic***

TOURIST GOTHIC ITALIC (see Franklin Gothic Condensed Italic)

Standard Light

Standard

**Standard Medium**

**Standard Bold**

Standard Light Condensed

Standard Condensed

Standard Medium Condensed

**Standard Bold Condensed**

**Standard Extrabold Condensed**

Standard Extralight EXTENDED

Standard Light Extended

**Standard Extended**

Univers NO. 55

**Univers** NO. 65

**Univers** NO. 75

*Univers* NO. 56

**Univers** NO. 66

**Univers** NO. 76

Venus Light

Venus Medium

**Venus Bold**

**Venus Extrabold**

*Venus Light Italic*

*Venus Medium Italic*

***Venus Bold Italic***

Venus Light Extended

Venus Medium Extended

**Venus Bold Extended**

**Venus Extrabold Extended**

Venus Light Condensed

**Venus Bold Condensed**

**Venus Extrabold Condensed**

Vogue Condensed

**Vogue Bold Condensed**



# serifs cursives, scripts etc.

AIGRETTE (see Bernhard Tango)

Albertus Light

Albertus

ALBERTUS TITLING

ALBERTUS BOLD TITLING

*Allegro*

*Amazone*

American Uncial

**ARBORET**

*Ariston Light*

*Ariston Medium*

*Ariston Bold*

*Arrighi*

AUGUSTEA

AUGUSTEA INLINE

## Backslant

*BALLOON LIGHT*

*BALLOON BOLD*

**BALLOON EXTRABOLD**

*Balzac Brush*

*Bamboo*

*Bank Script*

*Barnum (P. T.)*

*Baskerville*

*Baskerville Bold*

*Baskerville Italic*

*Baskerville Bold Italic*

*Bauer Bodoni*

*Bauer Bodoni Bold*

*Bauer Bodoni Extrabold*

*Bauer Bodoni Italic*

*Bauer Bodoni Bold Italic*

*Bauer Bodoni Extrabold Italic*

BAUER  
**BODONI** TITLE

*Bauer Brush Script*

*Bauer Text*

*Bell*

*Bell Italic*

*Bembo*

*Bembo Italic*

*Bembo Bold*

*Bernhard Book*

*Bernhard Cursive Light*

*Bernhard Cursive Bold*

*Bernhard Fashion*

*Bernhard Modern Roman*

*Bernhard Modern Bold*

*Bernhard Modern Italic*

*Bernhard Modern Bold Italic*

## Beton Light

## Beton Bold

### Beton Medium Condensed

# BETON OPEN

# BETON OPEN CONDENSED

## Blado

## Bodoni Book

## Bodoni

**Bodoni Bold**

*Bodoni Book Italic*

*Bodoni Italic*

***Bodoni Bold Italic***

**Bodoni Bold Condensed**

# Bodoni Campanile

# Bodoni Open

**BODONI** BOLD PANELLED

## Ultra Bodoni

## Ultra Bodoni Italic

## Ultra Bodoni Extra Condensed

# Bon Aire

### Bond Script

## Bookman

*Bookman Italic*

*Boulevard*

## Bradley

## BROADWAY

**BROADWAY** ENGRAVED

## Brody

## Brush

## Bulmer

*Bulmer Italic*

**BURLESQUE** CURLICUE

**BURLESQUE**

Cairo Light

Cairo Medium

**Cairo Bold**

*Cairo Light Italic*

*Cairo Medium Italic*

***Cairo Bold Italic***

Caledonia

*Caledonia Italic*

*Cantate*

*Caprice*

**CARD LIGHT LITHO**

**CARD MERCANTILE**

**CARTOON LIGHT**

**CARTOON BOLD**

**Caslon Antique**

***Caslon Antique*** ITALIC

Caslon No. 471

Caslon No. 540

Caslon No. 137

**Caslon No. 3**

**New Caslon**

**Caslon Bold**

**Caslon Heavy**

*Caslon No. 471 Italic*

*Caslon No. 540 Italic*

*Caslon No. 137 Italic*

*Caslon No. 3 Italic*

*New Caslon Italic*

***Caslon Bold Italic***

**Caslon Extra Condensed**

**Caslon Bold Condensed**

**Caslon Open**

**Centaur**

**Century Expanded**

***Century Expanded Italic***

**Century Bold**

***Century Bold Italic***

**Century Bold Condensed**

***Century Bold Condensed Italic***

**Century Oldstyle**

***Century Oldstyle Italic***

**Century Schoolbook**

***Century Schoolbook Italic***

**Century Schoolbook Bold**

***Champion***

***Charcoal***

***Charme Light***

***Charme Bold***

**Cheltenham Medium**

**Cheltenham Bold**

***Cheltenham Bold Italic***

**Cheltenham Bold Condensed**

***Cheltenham Bold Condensed Italic***

**Cheltenham Bold Extended**

**Cheltenham Bold Extra Condensed**

**Cheltenham Outline**

**Chisel**

**Chisel** EXPANDED

**CICERO**

**City Light**

**City Medium**

**City Bold**

**Clarendon Book** (CRAW)

**Clarendon** (CRAW)

**Clarendon Condensed** (CRAW)

**Clarendon** (HAAS)

**Clarendon Bold** (HAAS)

**Classic**

***Classic Italic***

**Claudius**



Cloister Lightface

Cloister Oldstyle

*Cloister Oldstyle Italic*

Cloister Bold

*Cloister Bold Italic*

**Cloister Black**

Cochin Open

CODEX Codex

Columbia

*Columbia Italic*

Columbia Bold

COLUMNA

*Commercial Script*

Consort Light

Consort

**Consort Bold**

*Consort Italic*

Consort Condensed

**Consort Bold Condensed**

CONSTANZE INITIALS

A B C D E

**Contact Bold Condensed**

*Contact Bold Condensed Italic*

**Cooper Black**

**Cooper Black Italic**

CORINTHIAN

*Coronet Bold*

Corvinus Light

Corvinus Medium

**Corvinus Bold**

*Corvinus Light Italic*

*Corvinus Medium Italic*

**Corvinus Skyline**

Craw Modern

**Craw Modern Bold**

*Crayonette*

CRISTAL

CZARIN (see Offenbach Medium)

Deepdene

*Deepdene Italic*

Della Robbia

DELPHIAN OPEN

*Delphin I*

DELPHIN I

*Delphin II*

*Derby*

DE ROOS INLINE INITIALS

ABCD

DeVinne

*DeVinne Italic*

DeVinne Outline

DIAMOND JIM

*Discus*

*Discus Semibold*

Dom Casual

*Dom Diagonal*

Dom Bold

DRESDEN

**DUO** SOLID

**DUO** OUTLINE

*Dynamic*

Ecclesiastic-Tudoresque

Echo

EDEN BOLD

Egizio Medium Roman

*Egizio Medium Italic*

Egizio Medium Condensed

**Egizio Bold**

***Egizio Bold Italic***

Egmont Light

*Egmont Light Italic*

Egmont Medium

EGMONT INLINE INITIALS

**Egyptian** EXPANDED

**Egyptian** EXPANDED OPEN

**Egyptian Bold Condensed**

Elizabeth

*Elizabeth Italic*

ELONGATED ROMAN SHADED

ELONGATED

ENGRAVERS BODONI

ENGRAVERS ROMAN

ENGRAVERS BOLD

ENGRAVERS SHADED

Engravers Text

ERASMUS INITIALS—SERIES I

ABCD

ERASMUS INITIALS—SERIES II

ABCD

Eve Light

Eve Heavy

*Eve Light Italic*

*Eve Heavy Italic*

EVE INITIALS

ABC

*Excelsior Script*

*Excelsior Semibold*

FARGO

FESTIVAL

Figaro

***Fette Kursiv***

Firmin Didot

*Firmin Didot Italic*

Firmin Didot Bold

*Flash*

***Flash Bold***

*Flex*

**FLORADORA**

**FONTANESI**

**Fortune Light**

**Fortune Bold**

**Fortune Extrabold**

**Fortune Bold Italic**

**FORUM** NO. 274

**FORUM I**

**FORUM II**

**FOURNIER**

**Freehand**

**FRENCH FLASH**

**FRY'S** ORNAMENTED

**GALLIA**

**Garamond**

**Garamond Bold**

*Garamond Italic*

*Garamond Bold Italic*

**Garamond** OPEN

*Gavotte*

**GILL** FLORIATED INITIALS

*Gillies Gothic Light*

*Gillies Gothic Bold*

*Gloria*

**GOLD RUSH**

**Goudy Oldstyle**

**Goudy Bold**

*Goudy Italic*

*Goudy Cursive*

**Goudy Handtooled**

**Goudy Open**

**Goudy Text**

*Gracia*

GRAPHIC (see Lucian)

*Graphik*

**GRAPHIQUE**

*Grayda*

**Greco Bold**

***Greco Bold Italic***

**GRECO ADORNADO**

*Greeting Monotone*

**HADRIANO**

**HADRIANO** STONECUT

**Hellenic Wide**

**HESS NEOBOLD**

**HIDALGO**

**Hobo**

**HOMEWOOD** INITIALS

**Horizon Light**

*Horizon Light Italic*

**Horizon Medium**

**Horizon Bold**

**Howland Open**

**HUCKSTER**

**Hyperion**

**Invitation**

**Jacno**

**Japanette**

**JIM CROW**

**John Hancock**

**Janson**

*Janson Italic*

**Jessen**

*Juliet Script*

KARNAK BLACK CONDENSED ITALIC  
(see Stymie Bold Condensed Italic)

*Kaufmann Script*

*Kaufmann Bold*

Keyboard

*Keynote*

LARGO LIGHT

LARGO BOLD

LARGO OPEN

Latin Elongated

**Latin Bold**

Latin Bold Condensed

**Latin Wide**

*Legend*

LEXINGTON

LIBRA

*Lilith*

Light Litho

Litho Roman

LOG CABIN (see Rustic)

*London Script*

Lucian

*Lucian Italic*

**Lucian Bold**

Lucian Open

Lydian

**Lydian Bold**

*Lydian Italic*

**Lydian Bold Italic**

**Lydian Bold Condensed**

**Lydian Bold Condensed Italic**

*Lydian Cursive*

Mademoiselle

**Magnet**



**MANDARIN**

**MARBLE HEART**

MARIA BALLE INITIALS

A B C D E

MASTERMAN (see Litho Roman)

**Maxime**

Melior

*Melior Italic*

**Melior Semibold**

**Mellor Bold Condensed**

**Memphis Extrabold**

**Memphis Extrabold Italic**

MICHELANGELO  
TITLING

**MIKITA**

**MISSAL** INITIALS

*Mistral*

Modern No. 20

*Modern No. 20 Italic*

Modern Roman Extra Condensed

**MODERN ROMAN BOLD** EXTRA CONDENSED

**MODERNISTIC**

**MOLE** FOLIATE INITIALS

**Mondial**

**MOSAİK**

*Murray Hill*

*Murray Hill Bold*

**Narcissus**

**NEON**

**NEULAND**

**NEULAND INLINE**

Nicolas Cochin

*Nicolas Cochin Italic*

**Nicolas Cochin Bold**

**Normande**

**Normande** ITALIC

Normande OUTLINE

**Normande** CONDENSED

*Nova Script*

**Nubian**

**ODYSSEY** INITIALS

**OFFENBACH** MEDIUM

**OLD BOWERY**

Old English

Old English Shaded

OLD FACE OPEN

**OMBRE** INITIALS

**Ondine**

**Onyx**

*Onyx Italic*

**Ornata**

**ORPLID**

**Othello**

**OTHELLO** NO. 247

Pacific Series

Palatino

*Palatino Italic*

**Palatino Semibold**

*Palette*

Paramount

Parisian

*Parisian Ronde*

*Park Avenue*

Parsons

PEIGNOT MEDIUM

**PEIGNOT Bold**

Pekin

*Pepita*

Perpetua

*Perpetua Italic*

**Perpetua Bold**

Piranesi

*Piranesi Italic*

**Piranesi Bold**

*Piranesi Bold Italic*

**Playbill**

POLIPHILUS

Post Mediaeval Light

*Post Mediaeval Italic*

**Post Mediaeval Medium**

Post Roman Light

*Post Light Italic*

**Post Roman Bold**

POST TITLE LIGHT

POST TITLE MEDIUM

POST TITLE BOLD

**PRISMA**

**PROFIL**

RAFFIA INITIALS



*Raleigh Cursive*

RANSOM INITIALS



Regal No. 1

**REGINA**

*Reiner Script*

**Reiner Black**

*Repro Script*

**Rhapsodie**

RHAPSODIE INITIALS

A B C D

**RICCARDO**

*Rivoli*

Roman Compressed No. 3

**ROMANTIQUE** NO. 1

**ROMANTIQUE** NO. 2

**ROMANTIQUE** NO. 3

**ROMANTIQUE** NO. 4

**ROMANTIQUE** NO. 5

*Romany*

*Rondo*

**Rondo Bold**

**Royal**

*Royal Script*

**Saltino**

**SANS** SERIFS SHADED

**SAPPHIRE**

Schadow Antiqua

Schadow Antiqua light

*Schadow Antiqua italic*

**Schadow Antiqua semibold**

**Schadow Antiqua bold**

**Schadow Antiqua bold condensed**

Scotch Roman

**SHADOW**

**SHADOW** NO. 304

*Signal Light*

*Signal Medium*

**Signal Black**

**SISTINA** TITLING

**Slogan**

**SOLEMNIS**

SOUTHERN CROSS

SPIRE

SPRING INITIALS  
ABCDE

Stagg

STENCIL

Stop

Stradivarius

STREAMLINE

Studio

Studio Bold

Stymie Light

Stymie Medium

Stymie Bold

Stymie Extrabold

Stymie Light Italic

Stymie Medium Italic

Stymie Bold Italic

**Stymie Black Italic**

Stymie Medium Condensed

Stymie Bold Condensed

Stymie Extrabold Condensed

**Stymie Bold Condensed Italic**

**STYMIE** SHADED

**SUPERBA** ILLUSTRATION

TEA CHEST

Thorowgood

**Thorowgood** ITALIC

Thompson Quillscript

**THORNE** SHADED

**THUNDERBIRD**

Times Roman

Times Roman Italic

**Times Roman Bold**

*Times Roman Bold Italic*

**Time Script**

**Time Script semibold**

**Time Script bold**

Torino

*Torino Italic*

**Tower**

*Trafton Script*

Trajanus

*Trajanus Italic*

**TROCADERO**

Trump Mediäval

*Trump Mediäval italic*

**Trump Mediäval semibold**

**Trump Mediäval bold**

**TRUMP** GRAVURE

TRYLON (see Playbill)

**TRYLON** SHADED

**TRYLON** SHADED ITALIC

Typewriter (BULLETIN)

**TYPEWRITER** (JUMBO)

Typewriter (REMINGTON NO. 2)

Typewriter (STANDARD)

Typewriter (UNDERWOOD)

Typo Roman

Typo Roman Shaded

*Typo Script*

*Typo Script Extended*

*Typo Shaded*

**Typo Text**

*Typo Upright*



**UMBRA**

*Union Pearl*

VARIANTE INITIALS

*A B C D E*

*Virtuosa No. 1*

*Virtuosa No. 2*

*Virtuosa Bold*

**Walbaum**

*Walbaum Italic*

**Walbaum Medium**

**Wallau** SEMIBOLD

*Wedding Text*

*Wedding Text Shaded*

WEISS INITIALS SERIES I

WEISS INITIALS SERIES II

WEISS INITIALS SERIES III

**Weiss Roman**

**Weiss Roman Bold**

**Weiss Roman Extrabold**

*Weiss Italic*

**Whitehall**

WIDE LATIN (see Latin Wide)

**Windsor**

**Windsor** OUTLINE

**Windsor** ELONGATED

# index

- A**
- Advertising Grotesque (see Anzeigen Grotesk)  
 Agency Gothic....(36—reduced one-third),72  
 Agency Gothic Open....(48—reduced one-third),60,72  
 Aigrette (see Bernhard Tango)  
 Airport Black (see Futura Extrabold)  
 Akzidenz Grotesk....lino: 6,8,9,(10)  
 Akzidenz Grotesk Medium....lino: 6,8,9,(10)  
 Albertus Light....(24—reduced one-third)  
 Albertus....18,24,(36—reduced one-half),48  
 Albertus Titling....(24—reduced one-third),36  
 Albertus Bold Titling....(24—reduced one-half)  
 Allegro....12,14,16,(18),24,30 No. 1 and 2; 42,54,72  
 Alternate Gothic No. 1....6,8,10,(12),14,18,24,30,36,42,48,60,72,84 caps  
 Alternate Gothic No. 2....lino: 6,7,8,9,10,11,(12),14,18 / hand: 18,24,30,36,42,48,60,72  
 Alternate Gothic No. 2 Italic....(14),18,24,30,36,48,60,72  
 Alternate Gothic No. 3....6,8,10,(12),14,18,24,30,36,42,48,60,72  
 Alternate Gothic No. 3 Italic....(14),18,24,30,36,48,60,72  
 Amazona....14,18,24,30,(36),48,60  
 American Uncial....14,(18),30  
 Annonce Grotesque....10 caps,(12),14,18S,18L,24,30,36,48,60,72  
 Anzeigen Grotesk....6,8,10,12,14,16,20,24,30,36,48,60,72,96  
 Arboret....(24)  
 Ariston Light....(36—reduced two-thirds)  
 Ariston Medium....(36—reduced two-thirds)  
 Ariston Bold....(42—reduced two-thirds)  
 Arrighi....14,(18),24,30,36  
 Astoria (see Comstock)  
 Augustea....12,14,18,24,30,(42—reduced one-half),48  
 Augustea Inline....12,14,18,24,30,(42—reduced one-half),48
- B**
- Backslant....(18)  
 Balloon Light....(14)  
 Balloon Bold....(10),12,14,18,24,30,36,48,60,72  
 Balloon Extrabold....(10),12,14,18,24,30,36,48,60,72,84  
 Balzac Brush....(36—reduced one-half)  
 Bamboo....(18)  
 Bank Gothic Light....6 No. 1,2,3 and 4;(12 No. 5)  
 Bank Gothic Light Condensed....(12 No. 36) and 37  
 Bank Gothic Medium....(12 No. 16)  
 Bank Gothic Bold....6 No. 21,(12 No. 26)  
 Bank Script....(14),18,24,36,48  
 Barnum (P.T.)....6,8,10,(12),14,18,24,30,36  
 Baskerville....lino: 7,8,9,10,11,(12),14,16 / hand: 18 No. 1 and 2; 24,30,36,48,60,72  
 Baskerville Italic....lino: 7,8,9,10,11,(12),14 / hand: 18 No. 1 and 2; 24,30,36  
 Baskerville Bold....lino: 7,8,9,10,11,(12),14 / hand: 18  
 Baskerville Bold Italic....lino: 7,8,9,10,11,(12),14  
 Bauer Bodoni....8,10,11,12,(14),16,18,24,30,42  
 Bauer Bodoni Italic....8,10,11,12,(14),16,18,24,30,42  
 Bauer Bodoni Bold....8,10,11,12,(14),16,18,24,30,42  
 Bauer Bodoni Extrabold....8,10,11,(12),14,16,18,24,30,42,54,60  
 Bauer Bodoni Extrabold Italic....8,10,11,(12),14,16,18,24,30,42,54,60  
 Bauer Bodoni Title....(42),54,60,72  
 Bauer Brush Script....(18),24,30  
 Bauer Text....8,10,11,(12)  
 Bell....14,(18),24,30,36  
 Bell Italic....14,(18),24,30  
 Bembo....14,(18),24,30,36  
 Bembo Italic....10,12,14,(18),24,30,36  
 Bembo Bold....(14)  
 Bernhard Book....(12),14  
 Bernhard Cursive Light....(18),30,42,54  
 Bernhard Cursive Bold....(18),24,36,42,54  
 Bernhard Fashion....(12),14,18,24  
 Bernhard Gothic Light....6,8,10,(12),14,18,24,30,36,42,48  
 Bernhard Gothic Light Italic....8,(14),18,24,30,36  
 Bernhard Gothic Medium....6,8,10,(12),14,18,24,30,36,42,48,60  
 Bernhard Gothic Medium Italic....(12),14,18,24,30,42  
 Bernhard Gothic Medium Condensed....(18),24  
 Bernhard Gothic Medium Title....12 No. 1,(2) and 3  
 Bernhard Gothic Heavy....8,10,(12),14,18,24,30,36,42,48,60 caps  
 Bernhard Gothic Extraheavy....(12),14,18,24,30,36,42,48,72  
 Bernhard Modern Roman....8,10,(12),14,18,24,30,36,42,48,60,72  
 Bernhard Modern Italic....8,10,(12),14,18,24,30,36,42,48  
 Bernhard Modern Bold....8,10,(12),14,18,24,30,36,42,48,60  
 Bernhard Modern Bold Italic....8,10,(12),14,18,24,30,36,42,48  
 Bernhard Tango....(18),24,36,48 lc,60,72  
 Beton Light....(18),24  
 Beton Medium....8,10,(12),14,24  
 Beton Medium Condensed....8,10,(12),14,16,18,24,30,36,48,60,72  
 Beton Bold....(12),18,24,30,36,60  
 Beton Bold Condensed....(14),16,18,24,30,36,48,60,72  
 Beton Extrabold....(14),16,18,24,30,36,48,60,72  
 Beton Open....20,24,30,(36—reduced one-half),48,60,72,84  
 Beton Open Condensed....(36—reduced one-half)  
 Binder-Style....24,28,36,48,60,(72—slightly reduced),84,96  
 Blado....(24)  
 Bodoni Book....lino: 6,7,8,9,10,11,(12),14,18 / hand: 14,18,24,30,36,42,48  
 Bodoni Book Italic....lino: 6,7,8,9,10,11,(12),14,18 / hand: 14,18,24,30,36  
 Bodoni....lino: 6,7,8,9,10,(12),14,18 / hand: 18,24,30,36,42,48,60,72  
 Bodoni Italic....lino: 6,7,8,9,10,(12),14,18 / hand: 18,24,30,36,42,48  
 Bodoni Bold....lino: 6,7,8,9,10,(12),14,18 / hand: 18,24,30,36,42,48,60,72  
 Bodoni Bold Italic....lino: 6,7,8,9,10,(12),14,18 / hand: 18,24,30,36,42,48,60,72  
 Bodoni Bold Condensed....(14),18,24,30,36,42,48,60,72  
 Bodoni Bold Panelled....(36—reduced one-fourth)  
 Bodoni Campanile....(36—reduced one-fifth),72  
 Bodoni Open....18 caps,(36—reduced one-fourth)  
 Ultra Bodoni....lino: 8,10,12 / hand: 6,8,10,(12),14,18,24,30,36,42,48,60,72  
 Ultra Bodoni Italic....lino: 8,10,12 / hand: 6,8,10,(12),14,18,24,30,36,42,48  
 Ultra Bodoni Extra Condensed....(12),14,18,24,30,36,42,48,60,72  
 Bon Aire....(36)  
 Bond Script....(18),24,36,48  
 Bookman....lino: 6,7,8,9,10,11,(12),14 / hand: 18,24,30,36  
 Bookman Italic....lino: 6,7,8,9,10,11,(12),14 / hand: 18,24,30,36  
 Boulevard....12,14,18,24S,24L,30,(36),48,60  
 Boxhead Gothic No. 101....(4)  
 Bradley....(18)  
 Broadway....12,(24—reduced one-half)  
 Broadway Engraved....(24—reduced one-half)  
 Brody....(18),30,48  
 Brush....(12),14,18,24,30,36,42,48,60,72,84  
 Bulmer....6,8,10,(12),14,16,18,24,30,36,42,48  
 Bulmer Italic....6,8,10,(12),14,16,18,24,30,36,42,48  
 Burlesque....(24)  
 Burlesque Curlicue....(24)
- C**
- Cairo Light....lino: 8,10,(12),14  
 Cairo Light Italic....lino: 8,10,(12),14  
 Cairo Medium....lino: 8,10,(12),14,18  
 Cairo Medium Italic....lino: 8,10,(12),14,18  
 Cairo Bold....lino: 8,10,(12),14  
 Cairo Bold Italic....lino: 8,10,(12),14  
 Caledonia....lino: 6,7,8,9,10,11,(12),14  
 Caledonia Italic....lino: 6,7,8,9,10,11,(12),14  
 Cantate....(36)  
 Caprice....(36—reduced two-fifths)  
 Card Light Litho....(12 No. 4)—also see Light Litho  
 Card Mercantile....(8 No. 5),10 No. 6,12 No. 7,18 No. 8,24 No. 9,30 No. 10  
 Cartoon Light....6,8,(10),12,14,18,24  
 Cartoon Bold....6,8,(10),12,14,18,24,36,48  
 Caslon Antique....24,(36—reduced one-fourth),48  
 Caslon Antique Italic....(36—reduced one-fourth)  
 New Caslon....6,8,10,(12),14,18,24,30,36,42,48  
 New Caslon Italic....6,8,10,(12),14,18,24,30,36,42,48  
 Caslon Extra Condensed....(14),18,24,30,36,48  
 Caslon No. 137....lino: 7,8,10,11,(12)  
 Caslon No. 137 Italic....lino: 7,8,10,11,(12)  
 Caslon No. 471....lino: 8,9,10,11,(12),14 / hand: 18,22,24,30,36,42,48,72  
 Caslon No. 471 Italic....lino: 8,9,10,11,(12),14 / hand: 18,22,24,30,36,42,48  
 Caslon No. 540....lino: 8,9,10,11,(12),14 / hand: 18,24,30,36,42,48,60,72,84,96,120  
 Caslon No. 540 Italic....lino: 8,9,10,11,(12),14 / hand: 10,12,14,18,24,30,36,42,48,60,72,84,96  
 Caslon No. 3....lino: 8,10,(12),14  
 Caslon No. 3 Italic....lino: 8,10,(12),14  
 Caslon Bold....8,10,(12),14,18,24,30,36,42,48,60  
 Caslon Bold Italic....8,10,(12),14,18,24,30  
 Caslon Bold Condensed....8,10,(12),14,18,24,30,36,48,60  
 Caslon Heavy....8,10,(12),14,18,24,30,36,48  
 Caslon Open....(18),24  
 Centaur....14,(18),24,30,36  
 Century Expanded....lino: 4,5,6,7,8,9,10,11,(12),14,18 / hand: 14,18,24,30,36,42,48,60,72  
 Century Expanded Italic....lino: 4,5,6,7,8,9,10,11,(12),14,18 / hand: 14,18,24,30,36,42,48,60,72  
 Century Bold....6,8,10,(12),14,18,24,30,36,48  
 Century Bold Italic....6,8,10,(12),14,18,24,30,36  
 Century Bold Condensed....10,(12),14,18,24,30,36,42,48,60,72  
 Century Bold Condensed Italic....(36—reduced two-thirds)  
 Century Oldstyle....6,8,10,(12),14,18,24  
 Century Oldstyle Italic....6,8,10,(12),14,18,24  
 Century Schoolbook....lino: 6,7,8,9,10,11,(12),14 / hand: 16,18,24,30,36,48  
 Century Schoolbook Italic....lino: 6,7,8,9,10,11,(12),14 / hand: 16,18,24,30,36,48  
 Century Schoolbook Bold....8,10,(12),14,16,18,24,30,36  
 Champion....(36—reduced one-fourth)  
 Charcoal....(24)  
 Charme Light....(36—reduced one-third)  
 Charme Bold....(36—reduced one-third)  
 Charter Oak (see Old Gothic Bold Italic)  
 Cheltenham Medium....(10),36 caps  
 Cheltenham Bold....6,8,(10),12,14,18,24,30,36  
 Cheltenham Bold Italic....8,(10)  
 Cheltenham Bold Condensed....6,8,10,(12),14,18,24,30,36,48  
 Cheltenham Bold Condensed Italic....8,10,(12),14,18,24  
 Cheltenham Bold Extra Condensed....6,10,(12),14,18,24,30,36,48,72  
 Cheltenham Bold Extended....6,8,(10),12,14,18,24,30,42  
 Cheltenham Outline....(12),14 caps,30,36  
 Chisel....(30),36,48,60,72  
 Chisel Expanded....(30—reduced one-fourth)  
 Cicero....(18)  
 City Light....(12),30  
 City Medium....8,10,(12),14,18,24S,24L,30,42,48  
 City Bold....(12),14 caps,18,24S,24L,30,42 caps,48,60  
 Clarendon Book (Craw)....8,10,(12),14,18,24,30,36,48,60,72  
 Clarendon (Craw)....8,10,(12),14,18,24,30,36,48,60,72  
 Clarendon Condensed (Craw)....(14),18,24,30,36,48,60,72,84,96  
 Clarendon (Haas)....6,8S,8L,10,(12),14,18,24,30,36,42,60  
 Clarendon Bold (Haas)....6,8S,8L,10S,10L,(12),14,18,24,30,36,42,60,72  
 Classic....(24—reduced one-third)  
 Classic Italic....(24—reduced one-third)  
 Claudius....(36)  
 Cloister Lightface....(14),18,30,36,48  
 Cloister Oldstyle....lino: 8,10,(12),14 / hand: 16,18,24,30  
 Cloister Oldstyle Italic....lino: 8,10,(12),14 / hand: 16,18  
 Cloister Bold....8,10,(12),14  
 Cloister Bold Italic....10,(12),14,18,24,36

Cloister Black.....(30)  
 Cochlin Open.....(24)  
 Codex.....(36—reduced one-half)  
 Columbia.....6,8,10,(12),14,18,24S,24L,30,36,48,60  
 Columbia Italic.....6,8,10,(12),14,18,24S,24L,30,36  
 Columbia Bold.....6,8,10,(12),14,18,24S,24L,30,36,48,60,72  
 Columna.....(28—reduced one-fourth)  
 Commercial Script.....12,(14),18,24,30,36,48,60  
 Comstock.....12,(14),18,24,30  
 Condensed Outline.....(18),24,36  
 Condensed Sans Serifs No. 4.....5,6,8,10,12,18,(24),  
 30,36,42,48,60  
 Condensed Sans Serifs No. 5.....6,8,10,12,18,(24),36,  
 48,60,72  
 Condensed Sans Serifs No. 6.....6,8,10,12,14,(18),24,30,  
 36,48,60,72  
 Condensed Sans Serifs No. 7.....6,8,10,12,14,18,24,(30),  
 36,48,60,72,84  
 Condensed Sans Serifs No. 10.....6,8,10,12,14,18,(24),30,42  
 Condensed Sans Serifs No. 12.....6,8,10,12,14,18,24,(30S),  
 30L,36,48,60  
 Condensed Sans Serifs Italic.....6,8,10,12,18,(24),36  
 Condensed Title Gothic No. 11.....6 No. 111 and 113; 8 No. 111  
 and 112; 10,12,(16),20,24,30,36,42,48,60,72  
 Consort Light.....6,8,10,(12),18,24,30  
 Consort.....6,8,10,(12),18,24,30,36  
 Consort Italic.....6,8,10,(12),18,24,30,36  
 Consort Condensed.....(12),18,24,30,36  
 Consort Bold.....10,(12),18,24,30,36  
 Consort Bold Condensed.....6,8,10,(12),14,18,24,30  
 Constanze Initials.....(38)  
 Contact Bold Condensed.....(18—reduced one-third)  
 Contact Bold Condensed Italic.....(18—reduced one-third)  
 Contour No. 40.....18,24,(36)  
 Cooper Black.....8,(10),12,14,18,24,30,36,42,48  
 Cooper Black Italic.....(10),18,24  
 Copperplate Gothic Light.....6 No. 1,2,3 and 4; (12 No. 5),6,  
 7 and 8; 18 No. 9 and 10; 24 No. 9 and 10  
 Copperplate Gothic Light Condensed.....6 No. 31,32,33 and 34;  
 (12 No. 35),36,37 and 38; 18 No. 39 and 40; 24 No. 39 and 40  
 Copperplate Gothic Light Extended.....6 No. 61,62,63 and (64);  
 12 No. 65,66,67 and 68; 18 No. 69 and 70; 24 No. 69 and 70  
 Copperplate Gothic Heavy.....6 No. 21,22,23 and 24;  
 (12 No. 25),26,27 and 28; 18 No. 29 and 30; 24 No. 29 and 30  
 Copperplate Gothic Heavy Condensed.....6 No. 11,12,13 and 14;  
 (12 No. 15),16,17 and 18; 18 No. 19 and 20; 24 No. 19 and 20  
 Copperplate Gothic Heavy Extended.....6 No. 71,72,73, and (74);  
 12 No. 75,76,77 and 78; 18 No. 79 and 80; 24 No. 79 and 80  
 Copperplate Gothic Bold.....6 No. 41,42,43 and 44;  
 (12 No. 45),46,47 and 48; 18 No. 49 and 50; 24 No. 49 and 50  
 Copperplate Gothic Italic.....6 No. 51,52,53 and 54;  
 (12 No. 55),56,57 and 58; 18 No. 59 and 60  
 Copperplate Gothic Outline.....(24S),24L  
 Corinthian.....(14)  
 Coronet Bold.....(24),30,36  
 Corvinus Light.....8,10,(12),14,16,18  
 Corvinus Light Italic.....8,10,(12),14,18  
 Corvinus Medium.....10,(12),14,16,18,24,30,36,48,60  
 Corvinus Medium Italic.....10,(12),14,16,18,24,30  
 Corvinus Bold.....8,10,(12),14,18,24,30,36,48,60  
 Corvinus Skyline.....18 caps,(24),36,48,60,72,84  
 Craw Modern.....6,(8),10,12,14,18,24,30,36,48,60,72  
 Craw Modern Bold.....6,(8),10,12,14,18,24,30,36,48,60,72  
 Crayonette.....(18)  
 Cristal.....(36—reduced one-half)  
 Czarlin (see Offenbach Medium)

**D**  
 Deepdene.....(18),30,36  
 Deepdene Italic.....(18),30,36  
 Delia Robbia.....(36)  
 Delphin Open.....(36—reduced one-half)  
 Delphin I.....8,10,(12),14,16,20,24,28,36  
 Delphin II.....10,12,14,16,20,(24—reduced one-half),28,35,48  
 Derby.....(36)  
 De Roos Inline Initials.....(36)  
 DeVinne.....lino: 8,9,10,11,(12),14

DeVinne Italic.....lino: 8,9,10,11,(12),14  
 DeVinne Outline.....(30—reduced one-fourth)  
 Diamond Jim.....(38),72  
 Discus.....(36—reduced one-half)  
 Discus Semibold.....(36—reduced one-half)  
 Dom Casual.....(18),24,30,36,48,60  
 Dom Diagonal.....(18),24,30,36  
 Dom Bold.....(18),24,36  
 Doric No. 1 Italic (see Old Gothic Bold Italic)  
 Dresden.....(24)  
 Duo Solid.....(42—reduced one-fourth)  
 Duo Outline.....(42—reduced one-fourth)  
 Dynamic.....(36)

**E**  
 Ecclesiastic-Tudoresque.....(18)  
 Echo.....(48)  
 Eden Bold.....(24—reduced one-fourth)  
 Egizio Medium Roman.....6S,6L,8,10,(12),14,18,24S,24L,  
 30,36,48,60,72  
 Egizio Medium Italic.....6S,6L,8,10,(12),18,24S,24L,30,36,48  
 Egizio Medium Condensed.....6S,6L,8,10,(12),14,18,24S,24L,  
 30,36,48,60,72  
 Egizio Bold.....(12),14,18,36  
 Egizio Bold Italic.....(12),14,18,36  
 Egmont Inline Initials.....(36—reduced one-third)  
 Egmont Light.....(12)  
 Egmont Light Italic.....(12)  
 Egmont Medium.....(12),24  
 Egyptian Bold Condensed.....10,12,(14),18,24,30,36,48,60,  
 72S,72L  
 Egyptian Expanded.....6,8,10,(12),18,24  
 Egyptian Expanded Open.....(24—reduced one-half)  
 Elizabeth.....(12),14,24,30  
 Elizabeth Italic.....11,(12),14  
 Elongated Roman Shaded.....(72—reduced three-fifths)  
 Empire.....(36),48,60,72,96  
 Engravers Bodoni.....6 No. 1,2,3 and 4; 12 No. 5,6,(7) and 8;  
 18 No. 9 and 10  
 Engravers Bold.....6 No. 2,3,4 and 5; 12 No. 1,(2) and 3;  
 18 No. 1 and 2; 24,36  
 Engravers Roman.....6 No. 41,42 and 43; 12 No. 41,(42) and 43;  
 18,24  
 Engravers Shaded.....12 No. 2 and (3)  
 Engravers Text.....(18 No. 2)  
 Erasmus Initials—Series I.....(48)  
 Erasmus Initials—Series II.....(48)  
 Eve Light.....8,10,(12),14,18  
 Eve Light Italic.....(12),24,30 caps  
 Eve Heavy.....8,10,(12),14,18,24,30,36  
 Eve Heavy Italic.....10,(12),14,18,24,30,36,48  
 Eve Initials.....(48)  
 Excelsior Script.....14,18,(24),30,36,48  
 Excelsior Semibold.....14,18,(24),30,36,48,60,72  
 Extra Condensed Title Gothic No. 12.....10,12,16,(20),24,  
 30,36,42,48,60,72

**F**  
 Fargo.....(14)  
 Festival.....(36—reduced one-half)  
 Fette Kursiv.....(18),36  
 Fette Normal-Grotesk (not shown).....36  
 Figaro.....(36—reduced one-half)  
 Firmin Didot.....(14),18S,18L,24,30S,30L,42,54,60  
 Firmin Didot Italic.....(14),18S,18L,24,30S,30L,42  
 Firmin Didot Bold.....(14),18S,18L,24,30S,30L,42,54,60  
 Flash.....(14),18,24,30,36,48,60,72  
 Flash Bold.....(14),18,24,30,36,48,60,72  
 Flex.....(36)  
 Floradora.....(24—reduced one-third)  
 Folio Medium Extended.....(18),36,66  
 Folio Medium Extended Italic.....(18),36,66  
 Folio Extrabold.....(18),36  
 Fontanesi.....(36—reduced one-half)  
 Fortune Light.....8,10,(12),14,16,18,24,30,36,42,54,60  
 Fortune Bold.....8,10,(12),14,16,18,24,30,36,42,54,60

Fortune Bold Italic.....8,10,(12),14,16,18,24,30,36,42,54,60  
 Fortune Extrabold.....10,(12),14,16,18,24,30,36,42,54,60  
 Forum No. 274.....(36—reduced one-fourth)  
 Forum I.....(36—reduced one-half)  
 Forum II.....(36—reduced one-half)  
 Fournier.....(18),24,30  
 Franklin Gothic.....lino: 4,6,8,(10),12 / hand: 4,5,6,8,10,  
 12,14,18,24,30,36,42,48,60,72  
 Franklin Gothic Italic.....lino: 6,8,(10),12 / hand: 5,6,8,10,  
 12,14,18,24,30,36,42,48,60,72  
 Franklin Gothic Condensed.....6,8,(10),12,14,18,24,30,36,  
 42,48,60,72  
 Franklin Gothic Condensed Italic.....(14),18,24,30,36,  
 48,60,72  
 Franklin Gothic Extra Condensed.....6,8,10,(12),14,18,24,30,  
 36,42,48,60,72,84,96,120  
 Franklin Gothic Wide.....6,8,(10),12,14,18,24,30,36,42,  
 48,60,72  
 Freehand.....10,(14),18,36  
 French Flash.....(36—reduced two-thirds)  
 Fry's Ornamented.....(36)  
 Futura Light.....lino: 6,8,9,10,(12),14 / hand: 6,8,10,12,14,  
 16,18,24,30,36,42,48,60,72  
 Futura Light Italic.....lino: 6,8,9,10,(12),14 / hand: 6,8,10,12,  
 14,16,18,24,30,36,42,48,60,72  
 Futura Book.....8,10,(12),14,16,18,24,30,36  
 Futura Medium.....lino: 6,8,9,10,11,(12),14,18 / hand: 6,8,10,12,  
 14,16,18,24,30,36,42,48,60,72,84,96,120  
 Futura Medium Italic.....lino: 6,8,9,10,11,(12),14,18 / hand: 6,8,10,12,  
 14,16,18,24,30,36,42,48,60,72  
 Futura Medium Condensed.....lino: 6,8,(10),12,14,16 / hand: 6,8,10,12,  
 14,16,18,24,30,36,42,48,60,72,84  
 Futura Medium Condensed Italic.....(12)  
 Futura Demibold.....lino: 6,8,9,10,11,(12),14,18 / hand: 6,8,10,12,  
 14,16,18,24,30,36,42,48,60,72,84,96,120  
 Futura Demibold Italic.....lino: 6,8,9,10,11,(12),14,18 / hand: 6,8,10,12,  
 14,16,18,24,30,36,42,48,60,72  
 Futura Bold.....lino: 6,8,9,10,11,(12),14,18 / hand: 6,8,10,12,  
 14,16,18,24,30,36,42,48,60,72  
 Futura Bold Italic.....lino: 6,8,9,10,11,(12),14,18 / hand: 6,8,10,12,  
 14,16,18,24,30,36,42,48,60,72,84,96  
 Futura Bold Condensed Italic.....10,(12),14,16,18,24,30,  
 36,42,48,60,72  
 Futura Extrabold.....8,10,(12),14,18,24,30,36,42,48,60,72  
 Futura Extrabold Italic.....(12),14,18,24,30,36,42,48,60,72  
 Futura Extrabold Condensed.....(14),18,24,30,36,42,48,60,72  
 Futura Extrabold Condensed Italic.....(14),24,60  
 Futura Black.....24 caps,(30),36 caps,48  
 Futura Display.....14,16,18,(24),30,36,48,60,72  
 Futura Inline.....20,(24)

**G**  
 Gallia.....(18),24,30,36  
 Garamond.....lino: 6,7,8,9,10,11,(12),14,18 / hand: 6,8,10,12,  
 14,16,18,24,30,36,42,48,60,72  
 Garamond Italic.....lino: 6,7,8,9,10,11,(12),14,18 / hand: 6,8,10,12,  
 14,16,18,24,30,36,42,48,60,72  
 Garamond Bold.....lino: 6,7,8,9,10,11,(12),14,18 / hand: 6,8,10,12,  
 14,16,18,24,30,36,42,48,60,72  
 Garamond Bold Italic.....lino: 6,7,8,9,10,11,(12),14,18 / hand: 6,8,10,12,  
 14,16,18,24,30,36,42,48,60,72  
 Garamond Open.....(42),48,60 caps,72 caps  
 Gavotte.....(36—reduced one-third)  
 Gill Floriated Initials.....(48—reduced one-third)  
 Gillies Gothic Light.....(18),24,30,36,48  
 Gillies Gothic Bold.....(18),24,30,36,48,60,72,84  
 Gloria.....(30—reduced one-half)  
 Gold Rush.....(24—reduced one-fourth)  
 Gothic No. 3.....lino: (6)  
 Gothic No. 29C (light).....lino: (6)  
 Gothic No. 30C (bold).....lino: (6)  
 Gothic No. 520.....10,(12),18,24  
 Gothic No. 526.....(8)  
 Gothic No. 545.....6,8,10,(12),14,18,24,30,36,48,60,72  
 Gothic Condensed No. 521.....10,12,(20),30  
 Gothic Condensed No. 529.....8,10,12,14,(18),24,30,36,  
 42,48,60,72

4,30,36,42,54,60  
0,36,42,54,60  
d: 4,5,6,8,10,  
hand: 5,6,8,10,  
4,12,24,30,36,  
4,24,30,36,  
(12),14,18,24,30,  
4,30,36,42,  
d: 16,18,24,30,  
/ hand: 16,18,  
18 / hand: 16,  
(12),14,18  
,14,16  
4,18 / hand: 16,  
(12),14,18  
/ hand: 16,18,  
14,18  
14 / hand: 16,  
16,18,24,30,  
6,42,48,60,72  
36,42,48,60,72  
30,36,42,48,60,72,  
4,60  
72  
/ hand: 16,18,  
14,18 / hand: 16,  
4,18 / hand: 16,  
(12),14,18  
third)  
2,84  
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PHIC ARTS TYPOGRAPHERS, INC., 304 E. 54TH STREET, NEW YORK 22, N.Y., MU 8-1220 | Page 55

Gothic Condensed Title No. 117....6,8,10 No. 1 and 2; 12,16,  
18,(20),24,30,36,42,48,60,72  
Gothic Outline Title No. 61....12,(18),24,36,42,66,72  
Goudy Oldstyle....8,(10),12,14  
Goudy Italic....(10)  
Goudy Bold....(10),12,14,18,24,30  
Goudy Cursive....(10)  
Goudy Handtooled....(14),18  
Goudy Open....14,(18),24,30,36  
Goudy Text....(14),24,30,36  
Gracia....(48)  
Graphic (see Lucian)  
Graphik....(36)  
Graphique....(36)  
Grays....(18),24,30,36,42,48,60,72,96  
Greek Adorned....(14),24  
Greek Bold....(24—reduced one-third),36,60 caps  
Greek Bold Italic....(24—reduced one-third)  
Greeting Monotone....(14)  
Grotesque No. 8....6,8,10,12,18,(24),30,36  
Grotesque No. 9....6,8,10,12,14,(18),24,30,36,48,60,72  
Grotesque No. 9....8,10,12,14,(18),24,30,36,42,48,60,72  
Grotesque No. 9 Italic....8,10,12,14,(18),24,30,36,42,  
48,60,72  
Grotesque No. 10....6,8,10,12,14,(18),24,30,42  
Grotesque No. 18....6,8,10,12,14,18,(24),30,36,48,60

**h**  
Hadriano....(36—reduced one-third)  
Hadriano Stonecut....(36—reduced one-third)  
Hellenic Wide....10,(12),14,18,24,30,42  
Hess Neobold....(36—reduced one-half)  
Hidalgo....(36—reduced one-third)  
Hobo....(14)  
Homewood Initials....(24—reduced one-third),36  
Horizon Light....(18—reduced one-third)  
Horizon Light Italic....(18—reduced one-third)  
Horizon Medium....(18—reduced one-third),48  
Horizon Bold....(18—reduced one-third)  
Howland Open....(30)  
Huckster....(36—reduced one-fourth),72  
Huxley Vertical....18,(24),30,36,48,60,84  
Hyperion....(16),28,48

**i**  
Information Grotesk....(24),42,66  
Isocrat Grotesk....8,10,12,14,16,20,24,28,36,48,(60),  
72,84,96  
Invitation....8,(12)

**j**  
Jacno....(36—reduced two-thirds)  
Janson....14,18,24S,24L,30,(36—reduced one-third),48  
Janson Italic....14,18,24S,24L,30,(36—reduced one-third),48  
Japanette....(18)  
Jefferson Gothic....(48)  
Jessen....(24—reduced one-third)  
Jim Crow....(24)  
John Hancock....(36—reduced one-third)  
Juliet Script....12,18,24S,24L,30,(36),48,60

**k**  
Kabel Light....(18)  
Kabel Bold....(24—reduced two-thirds),30,36  
Kabel Bold Italic....(24—reduced two-thirds),30,36  
Kabel Lined....(36—reduced two-thirds)  
Karnak Black Condensed Italic (see Styrie Bold  
Condensed Italic)  
Kaufmann Script....12,14,(18),24,30,36,48,60,72  
Kaufmann Bold....14,(18),24,30,36,42,48,60,72  
Keyboard....(72)  
Keynote....(24),36,48

**l**  
Largo Light....(30L—reduced one-third)  
Largo Bold....(30L—reduced one-third)  
Largo Open....(30L—reduced one-third)  
Latin Elongated....10,12,(18),24,36,48  
Latin Bold....(24—reduced one-third),36  
Latin Bold Condensed....8,10,12,(18),24,30,36,48  
Latin Wide....6,8,10,(12),14,18,30,36  
Legend....18,(24),30,36,48,72  
Lexington Initials....(36—reduced one-half)  
Libra....10,12,(18S),30L  
Light Litho....(36—reduced one-half)  
Lightline Gothic....6 No. 3 and 4; 8,10,(12),14,18,24,30,36  
Lightline Title Gothic....6 No. 1,2,3 and 4; (12 No. 5)  
Lilith....(36—reduced one-third)  
Litho Roman....(12)  
Log Cabin (see Rustic)  
London Script....(36—reduced one-third)  
Lucian....10,12,14,16,(18),20,24,30,36,48  
Lucian Italic....10,12,14,(18),20,24,36  
Lucian Bold....10,12,14,16,(18),20,24,30,36,48  
Lucian Open....14 caps,(18),30 caps,48  
Lydian....10,(12),14,18,24,30,36,48,60,72,96  
Lydian Italic....10,(12),14,18,24,30,36,48,60,72,84,96  
Lydian Bold....10,(12),14,18,24,30,36,48,72  
Lydian Bold Italic....10,(12),14,18,24,30,36,48,60,72  
Lydian Bold Condensed....(18—reduced one-fourth),30  
Lydian Bold Condensed Italic....(18—reduced one-fourth),48  
Lydian Cursive....(18),24,30,36,42,48,72

**m**  
Mademoiselle....(24),36,42,48  
Magnet....(36—reduced one-third)  
Mandarin....(36—reduced one-third)  
Marble Heart....(42—reduced one-half)  
Maria Belle Initials....(54)  
Masterman (see Litho Roman)  
Maxime....(42)  
Melior....lino: 6,7,8,9,10,12 / hand: 6,8S,8L,10,(12S),12L,14,  
18,24S,24L,30,36,48,60  
Melior Italic....lino: 6,7,8,9,10 / hand: 6,8S,8L,10,(12S),  
12L,14,18,24S,24L,30,36,48,60  
Melior Semibold....lino: 12 / hand: 6,8S,8L,10,(12S),12L,  
14,18,24S,24L,30,36,48,60  
Melior Bold Condensed....(12S),12L,14,18,24,30,36,48,60  
Memphis Extrabold....lino: (10)  
Memphis Extrabold Italic....lino: (10)  
Michelangelo Tinting....16,20,24,30,(36—reduced one-third),  
48,60,72  
Microgramma Normal Title....6c,8,10,(12),14,18,24,30b  
Microgramma Condensed Title....6c,8,10,(12),14,24  
Microgramma Extended Title....6b,6c,8,10,(12),14,18,  
24,30a  
Microgramma Bold Title....6c,8,10,(12),14,18,24,30a,  
30b,36  
Microgramma Bold Extended Title....6b,6c,8,10,(12),14,  
18,24,30a,30b,36  
Microgramma Extended lowercase (available 1962)  
Microgramma Bold Extended lowercase (available 1962)  
Mikita....(24—reduced one-third)  
Missal Initials....(24)  
Mistral....(24L),30,48  
Modern No. 20....5,6,7,8,9,10,11,12,(14),18,24,30,36,48  
Modern No. 20 Italic....5,6,7,8,9,10,11,12,(14),18,24,30  
Modern Roman Extra Condensed....(18)  
Modern Roman Bold Extra Condensed (caps only)....  
(30—reduced one-half),48  
Modernistic....(36—reduced three-fifths)  
Mole Foliate Initials....(48—reduced one-fourth)  
Mona Lisa (not shown)....42  
Mondial Bold Condensed....(48—reduced one-half)  
Monotone Gothic....5,(8),18  
Mosaik....(36—reduced one-half)  
Murray Hill....14,18,30,(36—reduced one-half)  
Murray Hill Bold....(36—reduced one-half)

**n**  
Narcissus....(18),24,30,36,60  
Narrow Sans Italic....8,10,12,(14),18,24,30,36,48,60,72  
Neon....(54—reduced one-half)  
Neuland....(14—reduced one-fourth),18,24,30,42  
Neuland Inline....(18—reduced one-fourth),24,42  
News Gothic....lino: 6,7,8,9,10,11,(12),14,18 / hand: 18,  
24,30,36,42,48,60,72  
News Gothic Condensed....lino: 6,7,8,9,10,11,(12),14,18  
/ hand: 18,24,30,36,42,48,60,72  
News Gothic Extra Condensed....6,8,10,12,14,(18),  
24,30,36,42,48,60,72  
News Gothic Bold....lino: 6,7,8,9,10,11,(12),14,18 / hand:  
18,24,30,36,42,48,60,72  
Nicolas Cochon....8,10,(12),14,18 No. 1 and 2; 24,30,36,48  
Nicolas Cochon Italic....6,8,10,(12),14,18 No.1 and 2;  
24,30,36,48  
Nicolas Cochon Bold....(12),14,18 No.1; 24,30,36,48  
Normande....6,8,10,12,14,18,24,(30—reduced one-fourth),  
36,48,60,72  
Normande Italic....6,8,10,12,14,18,24,(30—reduced  
one-third),36,48  
Normande Condensed....6,8,10S,10L,12,14,18,24S,24L,30,  
(36—reduced one-fourth),48,60,72  
Normande Outline....(36—reduced three-fifths)  
Nova Script....(18)  
Nubian....6 caps,8 caps,10,(12),14,18,24,30,36,42,48

**o**  
Odyssey Initials....(48),72  
Offenbach Medium....(30),36,48  
Old Bowery....(30)  
Old English....12,(14),18,24,30,36,42,48  
Old English Shaded....(14)  
Old Face Open....(30—reduced one-third)  
Old Gothic Bold Italic....8,10,12,(14),18,24,36,48,60,72  
Ombre Initials....(60—reduced one-half)  
Online....(36—reduced one-third)  
Onyx....(18),24,30,36,42,48,60,72,84 caps,96 caps  
Onyx Italic....(24—reduced one-fourth),30,36,42,48,60  
Optima....lino: 6,7,8,9,10 / hand: 12S,12L,14,(18),24S,  
24L,30,36,48  
Optima Italic....lino: 6,7,8,9,10 / hand: 12L,14,(18),24S,  
24L,30,36,48  
Optima Semibold....8S,8L,10,12S,12L,14,(18),24S,24L,  
30,36,48  
Ornata....(36)  
Orplid....(18),30,36—also alternate characters  
Othello....(18)—also alternate characters  
Othello No. 247....(30—reduced one-third)

**p**  
Pacific Series....(18)  
Palatino....lino: 6,8,9,10,12 / hand: 8S,8L,10,12S,12L,14,(18),  
20,24,30,42,54  
Palatino Italic....lino: 6,8,9,10,12 / hand: 8S,8L,10,12S,12L,  
14,(18),20,24,30,42,54  
Palatino Italic Swash Caps (not shown)....14,18,20,24,30,42,54  
Palatino Semibold....8S,8L,10,12S,12L,14,(18),20,24,30,42,54  
Palette....(36—reduced one-third)  
Paramount....8,10,(12)  
Parisian....lino: (14)  
Parisian Ronde....(36)  
Park Avenue....(18),24,30,36,48  
Parsons....(18)—also alternate characters  
Peignot Medium....10,12,(14),16,20,24,30,36,48,60  
Peignot Bold....10,12,(14),16,20,24,30,36,48,60  
Pekin....(18)  
Pepita....(30—reduced one-fourth)  
Perpetua....(14),18,24,30,36,42,48  
Perpetua Italic....(14),18,24,30,36,42,48  
Perpetua Bold....(14),18,24,30,36,42,48,60,72  
Phenix....(24),30,36,48,60,72  
Piranesi....8,10,12,(14),18,24,30,36  
Piranesi Italic....8,10,12,(14),18,24,30  
Piranesi Bold....10,12,(14),18,24,30,36  
Piranesi Bold Italic....(12),24,30



Post Light Italic....(12),18,42  
 Post Roman Medium (not shown)....18,30  
 Post Roman Bold....(14),18,30,48,60  
 Post Title Light....105,(12),18,42  
 Post Title Medium....63,61,85,81,105,106,(12),145,141,  
 18,245,241,30,42,48  
 Post Title Bold....(12),14,18,241,30,48,60  
 Prisma....(24—reduced one-fourth),48  
 Profil....(48—reduced two-thirds)

**R**  
 Radiant Heavy....(18—reduced one-fourth),24  
 Radiant Bold....(18—reduced one-fourth),24  
 Radiant Bold Condensed....(42—reduced one-fourth),72 caps  
 Radiant Bold Extra Condensed....14,18 caps,  
 (24—reduced one-fourth),30,36,48  
 Raffia Initials....(42)  
 Railroad Gothic....8 No. 1 and 2; 10 No. 1 and 2; 12,14,(18),  
 24,30,36,42,48,60,72,84  
 Raleigh Cursive....(14),18,24,30,36,48  
 Raleigh Gothic Condensed....(96),144  
 Ransom Initials....(48)  
 Regal No. 1....lino: (6)  
 Regina....(36)  
 Reiner Script....(36)  
 Reiner Black....(36—reduced one-third)  
 Repro Script....(36—reduced one-third)  
 Rex....lino: 4  
 Rhapsodie....(36)  
 Rhapsodie Initials....(36)  
 Riccardi....(24—reduced one-third)  
 Rivoli....lino: (14)  
 Roman Compressed No. 3....12,(18),24,30,36,48  
 Romantique No. 1....(24)  
 Romantique No. 2....(14),24  
 Romantique No. 3....(24)  
 Romantique No. 4....(36—reduced one-half)  
 Romantique No. 5....(24—reduced one-half),36,56  
 Romany....(30—reduced one-third),36,48,72  
 Rondo....(24S)  
 Rondo Bold....(36—reduced one-half)  
 Royal....(36—reduced one-half)  
 Royal Script....12,18,24,(30—reduced one-third),36,48  
 Rustic (not shown)....24

**S**  
 Saltino....(36—reduced one-third)  
 Sans Serifs Shaded....(36)  
 Sapphire....(42—reduced one-half)  
 Shadow Antiqua Light....(36—reduced three-fourths)  
 Shadow Antiqua Italic....(36—reduced three-fourths)  
 Shadow Antiqua....(36—reduced three-fourths)  
 Shadow Antiqua Semibold....(36—reduced three-fourths)  
 Shadow Antiqua Bold....(36—reduced three-fourths)  
 Shadow Antiqua Bold Condensed....  
 (36—reduced three-fourths)  
 Scotch Roman....(14)  
 Shadow....(36)  
 Shadow No. 304....(36—reduced one-third)  
 Signal Light....14,(18),241,30,42,54  
 Signal Medium....(18),245,241,42,54,72  
 Signal Black....(24S),241,30,36,42,54,60,72  
 Signum....36,(96)  
 Sistina Tinting....16,20,(36—reduced one-third),48,60,72  
 Slogan....(36)  
 Solemnis....(36)  
 Southern Cross....(24)  
 Spartan Series (see Futura)  
 Spartan Outline (see Copperplate Gothic Heavy Outline)  
 Spire....(24),36,48  
 Spring Initials....(48),72  
 Stagg....(24)  
 Standard Extralight Extended....63,61,8,10,12,(14),18,  
 24S,241,30  
 Standard Light....6,8,10,12,(14),18,24  
 Standard Light Condensed....6,8,10,12,14,(18),24S,241

Standard Light Extended....63,61,8,10,12,(14),18,24S,  
 241,30,42  
 Standard....63,61,8,10,12,(14),18,24S,241,30,36,48  
 Standard Condensed....8,10,12,14,(18),24S,241,30,42,48,60  
 Standard Extended....63,61,8,10,12,(14),18,24S,241,30,42  
 Standard Medium....63,61,8,10,12,(14),18,24S,241,30,  
 42,60,72  
 Standard Medium Condensed....8,10,12,14,(18),24,30,36,  
 42,60,72  
 Standard Bold....6,8,10,12,(14),18,24S,241,30,42,60,72  
 Standard Bold Condensed....8,10,12,14,(18),24S,241,30,  
 42,60,72  
 Standard Extrabold Condensed....8,10,12,14,(18),24S,241,  
 30,42,48,60  
 Steelplate Gothic Bold....(30),36  
 Stencil....(18),24,30,36,48,60  
 Stop....(36—reduced one-third)  
 Stradivarius....(36)  
 Streamline....(36—reduced one-third)  
 Studio....8,10,12,(18),24,30,36,48,60  
 Studio Bold....(18)  
 Styrie Light....6,8,10 No. 2;(12),14,18 No. 2; 24,30,  
 36,42,48,72  
 Styrie Light Italic....6,8,10 No. 2;(12),14,18 No. 2;  
 24,30,36,48  
 Styrie Medium....6,8,10 and 10 No. 2;(12),14,18 and 18 No. 2;  
 24,30,36,42,48,60  
 Styrie Medium Italic....6,8,10 and 10 No. 2;(12),14,18 and  
 18 No. 2; 24,30,36,42,48  
 Styrie Medium Condensed....18 caps,  
 (24—reduced one-half),36 caps  
 Styrie Bold....6,8,10,(12),14,18 and 18 No. 2; 24,30,36,42,48,  
 60,72,84,96,120  
 Styrie Bold Italic....8,10,(12),14,18 and 18 No. 2; 24,30,  
 36,42,48,60  
 Styrie Bold Condensed....(18—reduced one-third),36,48,60  
 Styrie Bold Condensed Italic....(36—reduced two-thirds),  
 48,60,72  
 Styrie Extrabold....8,10,(12),14,18,24,30,36,48,60,72  
 Styrie Black Italic....8,10,(12),14,18,24,30,36,48  
 Styrie Extrabold Condensed....(18—reduced one-third),  
 30,48,72  
 Styrie Shaded....(24)  
 Superba Illustra....(36—reduced one-third)

**T**  
 Tea Chest....(48)  
 Thompson Quills Script....(36—reduced one-third)—  
 also alternate characters  
 Thorne Shaded....(36—reduced one-half)  
 Thorowgood....12,(18),30  
 Thorowgood Italic....12,(18),30  
 Thunderbird....(18—reduced one-half)  
 Time Script....(36—reduced one-half)  
 Time Script Semibold....(36—reduced one-half)  
 Time Script Bold....(36—reduced one-half)  
 Times Roman....lino: 6,7,8,9,10,11,(12),14 / hand: 16,18,  
 24,30,36,42,48,60,72  
 Times Roman Italic....lino: 6,7,8,9,10,11,(12),14 /  
 hand: 16,18,24,30,36,42,48,60,72  
 Times Roman Bold....7,8,9,10,11,(12),14,18,24  
 Times Roman Bold Italic....7,8,9,10,11,12,14,18—reduced  
 one-half,24  
 Topic Medium....(24)—also alternate characters  
 Topic Medium Italic....(24)  
 Topic Bold....(24)—also alternate characters  
 Topic Bold Italic....(24)  
 Torino....8,10,12,(14),18,24S,241,30,36,48  
 Torino Italic....8,10,12,(14),18,24S,241,30,36,48  
 Tourist Gothic Italic (see Franklin Gothic  
 Condensed Italic)  
 Tower....14,(18),24,30,36,48,60,72  
 Trafton Script....18,(24),30,36,48,60,72,84  
 Trajanus....8,10,12S,(12L),14,20  
 Trajanus Italic....10,12S,(12L),14,18,20,30S,30L  
 Trocadero....(18)  
 Trump Graver....(36—reduced one-fourth)  
 Trump Mediaval....(36—reduced two-thirds)  
 Trump Mediaval Italic....(36—reduced two-thirds)

Trump Mediaval Semibold....(36—reduced two-thirds)  
 Trump Mediaval Bold....(36—reduced two-thirds)  
 Trylon (see Playbill)  
 Trylon Shaded....(36)  
 Trylon Shaded Italic....(36)  
 Typewriter, Bulletin....(18),24,36  
 Typewriter, Jumbo....(24)  
 Typewriter, Remington No. 2....lino: 8,10,(12)  
 Typewriter, Standard....(12)  
 Typewriter, Underwood....lino: 10,(12)  
 Typo Roman....12,14,(18 No. 1) and 2  
 Typo Roman Shaded....(18 No. 2),24 No. 1  
 Typo Script....14,(18),24,30,36,48,60  
 Typo Script Extended....(14),18,24,30,36,48,60  
 Typo Text....(24)  
 Typo Shaded....(24 No. 2)  
 Typo Upright....(18),24 No. 1 and 2; 30

**U**  
 Umbra....(24),36,48  
 Union Pearl....(22)  
 Univers No. 55....6,8,10,12,(14),18,24S,241,30,36,48  
 Univers No. 56....6,8,10,12,(14),18,24S,241,30,36,48  
 Univers No. 65....6,8,10,12,(14),18,24S,241,30,36,48  
 Univers No. 66....6,8,10,12,(14),18,24S,241,30,36,48  
 Univers No. 75....6,8,10,12,(14),18,24S,241,30,36,48  
 Univers No. 76....6,8,10,12,(14),18,24S,241,30,36,48

**V**  
 Variante Initials....(36—slightly reduced)  
 Venus Light....6,8,10,12,(14),16,18,24,30,36  
 Venus Light Italic....8,10,12,(14),16,18,24  
 Venus Light Condensed....6,8,10,12,(14),16,18,24,30,36,42,54  
 Venus Light Extended....6,8,10,(12),14,16,18,24,30,36  
 Venus Medium....6,8,10,12,(14),16,18,24,30,36,42,54,66,84  
 Venus Medium Italic....8,10,12,(14),16,18,24,30,36  
 Venus Medium Extended....6,8,10,(12),14,16,18,24,30,36,42  
 Venus Bold....8,10,12,(14),16,18,24,30,36,42,54,66,84  
 Venus Bold Italic....8,10,12,(14),16,18,24,30,36,42  
 Venus Bold Condensed....6,8,10,12,(14),16,18,24,30,36,  
 42,54,66,84  
 Venus Bold Extended....8,10,(12),14,16,18,24,30,36,42,54  
 Venus Extrabold....8,10,12,(14),16,18,24,30,36,42,54,66,84  
 Venus Extrabold Condensed....8,10,12,(14),16,18,24,30,  
 36,42,54,66,84  
 Venus Extrabold Extended....8,10,(12),14,16,18,24,30,36,42,  
 54,66,84  
 Virtuosa No. 1....16,24,(30)  
 Virtuosa No. 2....16,24,(30)  
 Virtuosa Bold....(36—reduced one-third)  
 Vogue (not shown)....lino: 12  
 Vogue Bold (not shown)....lino: 12  
 Vogue Condensed....lino: (18)  
 Vogue Bold Condensed....lino: (18)

**W**  
 Walbaum....6,8,10S,10L,12,(14),18,24,30,36,48  
 Walbaum Italic....6,8,10S,10L,12,(14),18,24,30  
 Walbaum Medium....6,8,10S,10L,12,(14),18,24,30,36  
 Wallau Semibold....(36—reduced one-third)  
 Wedding Text....(12)  
 Wedding Text Shaded....(14)  
 Weiss Roman....lino: 9,10,11,12,(14),18 / hand: 8,10,11,  
 12,14,16,18,24,30,36,48  
 Weiss Italic....lino: 9,10,11,12,(14),18 / hand: 10,11,  
 12,14,16,18,24,30,36  
 Weiss Roman Bold....8,10,11,12,(14),16,18,24,30,36,48,72  
 Weiss Roman Extrabold....8,12,(14),18,24,30,36,48  
 Weiss Initials—Series I....14,(18),42,54  
 Weiss Initials—Series II....14,(18),24,30S,30L,42,54,66  
 Weiss Initials—Series III....(18),24,54  
 Whitehall....(18)  
 Wide Latin (see Latin Wide)  
 Windsor....(36—reduced one-half)  
 Windsor Outline (36—reduced one-half)  
 Windsor Elongated....(36—reduced one-half)





**type faces | volume one**

Type Faces Volume One has been prepared as a typographic color-guide  
to assist the user of typography in the selection of type faces available at Graphic Arts Typographers, Inc.

Designed by Aaron Burns, it was conceived and typographically executed by our staff  
and printed letterpress by Swift Printing Inc., New York.

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mailing list please write or call us at:  
Graphic Arts Typographers, Inc.  
New York 22, N. Y.  
Murray Hill 8-1220

Scale No.

CHART B

	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	Picas
14	14	15	17	18	19	21	22	24	25	26	28	29	31	32	33	35	36	38	39	41	42	
15	15	16	18	19	21	22	24	25	27	28	30	31	33	34	36	37	39	40	42	43	45	
16	16	17	19	21	22	24	25	27	29	30	32	34	35	37	38	40	41	43	45	46	48	
17	17	19	20	22	24	25	27	29	30	32	34	36	37	39	41	42	44	46	48	49	51	
18	18	20	21	23	25	27	29	31	32	34	36	38	40	41	43	45	47	49	50	52	54	
19	19	21	23	25	26	28	30	32	34	36	38	40	42	44	46	47	49	51	53	55	57	
20	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50	52	54	56	58	60	
21	21	23	25	27	29	31	33	36	38	40	42	44	46	48	50	52	55	57	59	61	63	
22	22	24	26	28	31	33	35	37	39	42	44	46	48	51	53	55	57	59	62	64	66	
23	23	25	27	30	32	34	37	39	41	44	46	48	50	53	55	57	60	62	64	67	69	
24	24	26	29	31	33	36	38	41	43	45	48	50	53	55	58	60	62	65	67	70	72	
25	25	27	30	32	35	37	40	42	45	47	50	52	55	57	60	62	65	67	70	73	75	
26	26	28	31	34	36	39	41	44	47	49	52	54	57	60	62	65	68	70	73	75	78	
27	27	29	32	35	38	40	43	46	48	51	54	56	59	62	65	67	70	73	75	78	81	
28	28	31	33	36	39	42	45	47	50	53	56	59	61	64	67	70	73	76	78	81	84	
29	29	32	35	37	40	43	46	49	52	55	58	61	64	67	70	73	76	78	81	84	87	
30	30	33	36	39	42	45	48	51	55	57	60	63	66	69	72	75	78	81	84	87	90	
31	31	34	37	40	43	46	49	52	56	59	62	65	68	71	74	77	81	84	87	90	93	
32	32	35	38	41	45	48	51	54	57	61	64	67	70	74	77	80	83	87	90	93	96	
33	33	36	39	43	46	49	53	56	59	62	66	69	72	76	79	82	86	89	92	96	99	
34	34	37	41	44	47	51	54	58	61	64	68	71	75	78	81	85	88	92	95	99	102	
35	35	38	42	45	49	52	56	59	63	66	70	73	77	80	84	88	91	95	98	102	105	
36	36	39	43	47	50	54	57	61	65	68	72	75	79	83	86	90	94	97	101	105	108	
37	37	40	44	48	52	55	59	63	66	70	74	78	81	85	89	93	96	100	104	107	111	
38	38	41	45	49	53	57	61	64	68	72	76	80	83	87	91	95	99	103	107	110	114	
39	39	43	47	50	54	58	62	66	70	74	78	82	86	90	93	97	101	105	109	113	117	
40	40	44	48	52	56	60	64	68	72	76	80	84	88	92	96	100	104	108	112	116	120	
41	41	45	49	53	57	61	65	70	74	78	82	86	90	94	98	103	107	111	115	119	123	
42	42	46	50	54	59	63	67	71	75	80	84	88	92	96	101	105	109	113	118	122	126	
43	43	47	51	56	60	64	69	73	77	82	86	90	94	99	103	107	112	116	120	125	129	
44	44	48	52	57	61	66	70	75	79	83	88	92	97	101	105	110	114	119	123	128	132	
45	45	49	54	58	63	67	72	76	81	85	90	94	99	103	108	112	117	121	126	131	135	
46	46	50	55	60	64	69	73	78	83	87	92	96	101	106	110	115	119	124	129	133	138	
47	47	51	56	61	66	70	75	80	84	89	94	99	103	108	113	117	122	127	131	136	141	
48	48	52	57	62	67	72	77	81	86	91	96	101	105	110	115	120	125	129	134	139	144	
49	49	54	59	63	68	73	78	83	88	93	98	103	108	113	118	122	127	132	137	142	147	
50	50	55	60	65	70	75	80	85	90	95	100	105	110	115	120	125	130	135	140	145	150	

# Character count gauge for copy-fitting

Charts "A" and "B" have been created to enable the user of this book to arrive at a quick character count for machine setting. For example, to determine the character count of 9 pt. Optima set to a measure of 19 picas, first use chart "A" to obtain the scale number (in this case 28). On chart "B", scale number "28" at 19 picas indicates a character count of "53"

CHART A

	4	5	6	7	8	9	10	11	12	14	16	18	Point Sizes
Akzidenz Grotesk with Medium			39		30	28	26						
Alternate Gothic No. 2			41	39	37	34	32	30	29	25		19	
Baskerville with Italic (InterType)					32	31	28	26	23	20			
Baskerville with Italic (Mergenthaler)				36	32	30	26	25	23	20	17*		
Baskerville Bold with Italic (Mergenthaler)				36	32	30	26	25	23	20			
Bodoni Book with Italic			42	37	33	30	26	26	25	22		18	
Bodoni with Italic			42	36	31	28	26		24	21		16	
Bodoni Bold with Italic			37	34	29	26	24		22	19		15	
Ultra Bodoni with Italic					24		20		16				
Bookman with Italic			37	34	31	29	26	24	22	18			
Cairo Light with Italic					30		25		21	18			
Cairo Medium with Italic					31		26		21	18		14	
Cairo Bold with Italic					30		26		21	18			
Caledonia with Italic			37	34	31	29	26	24	23	20			
Caslon No. 137 with Italic				38	33		27	24	22				
Caslon No. 471 with Italic					36	32	30	28	24	21			
Caslon No. 540 with Italic					32	30	28	24	22	19			
Caslon No. 3 with Italic					32		25		21	18			
Century Expanded with Italic	49	45	36	32	29	27	24	23	21	18		15	
Century Schoolbook with Italic			37	32	29	27	25	24	21	18			
Cloister Oldstyle with Italic					37		32		28	26			
DeVinne with Italic					31	29	26	23	21	18			
Franklin Gothic with Italic	43*		32		26		21		19				
Futura Light with Italic			44		38	34	31		26	23			
Futura Medium with Italic			42		36	32	29	26	24	21		16	
Futura Medium Condensed*					48		37		31	28	25		
Futura Demibold with Italic			40		35	30	26	24	23	20		15	
Futura Bold with Italic			36		31	27	24	22	20	17		14	
Futura Bold Condensed*			48		37		31		28	25			
Garamond No. 3 with Italic			39	36	33	31	29	27	26	23		17	
Garamond Bold No. 3 with Italic			36	33	30	28	26	24	23	20		16	
Gothic No. 3			33										
Gothic No. 29C with 30C			40										
Melior with Italic			36	32	30	27	24		21*				
Melior Semibold									21				
Memphis Extrabold with Italic							21						
News Gothic with Bold			34	34	30	29	26	24	22	19		16	
News Gothic Condensed			41	39	37	34	32	30	29	25		19	
Optima with Italic			39	34	32	28	26						
Palatino with Italic			38		31	28	26		22				
Parisian										26			
Regal No. 1			33										
Remington Typewriter					27		20		17				
Rex	43*												
Rivoli										26			
Times Roman with Italic			38	34	31	29	27	25	23	21			
Underwood Typewriter							20		17				
Vogue Cond. with Vogue Bold Cond.												22	
Weiss with Italic						34	32	30	26	23		17	

\*no italic

## what's new

(continued from page 18)

**P-O-P AD GUIDE** illustrates displays and signs in many industries and services. Sales Promotion Dept., Kirby-Cogeshall-Sinai Co., 606 E. Clybourn St., Milwaukee 2.

**FASH BULLETIN CATALOG** offers 300 examples of full-color letterheads with captioned "selling-telling" promotional use methods. National Creative Sales, 435 North Ave., New Rochelle, N.Y.

**LIGHTWEIGHT ATTACHE CASE VIEWER** holds overhead projection slides in cover gasket. Unit sets up in seconds. Slide actuates micro switch lighting 11" square panel. Admaster Sales Corp., 425 Park Ave. S, New York 16.

**COLD TYPE ADDS:** 1" Lawrence Condensed and 2" Palomar added to die-cut gummed alphabets (red, yellow, blue, green, black, white, gray) from Stik-a-letter, T. 2, Box 1400, Escondido, Calif.

**TECH-LYTE** do-it-yourself lamp kit is an incandescent utility unit with lightweight, spring-counterbalanced tubular arms moving freely up, down, sideways or extended to a 3-ft. radius; also sets without clamping or locking. Gray enamel finish and assembly instructions. Zack Electronics, 1422 Market St., San Francisco.



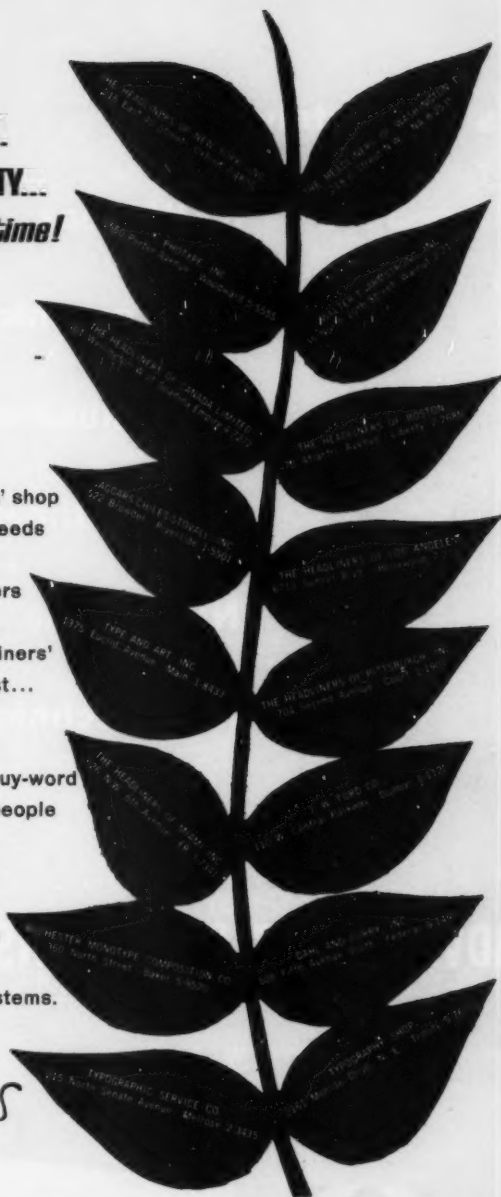
### Cover designer, Ken Saco

Ken Saco, who heads his own design organization in NYC, is Art Direction's AD. He was born in New York in 1924 and studied at Pratt Institute. He holds awards from the AIGA, NY-ADC, LPNA, and the just held Creativity on Paper show. His accounts include Television Bureau of Advertising, London Records, Federated Department Stores.

## HEADLINERS' QUALITY... FINGER-TIP AVAILABILITY... and growing all the time!

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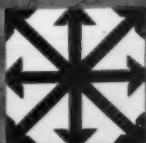
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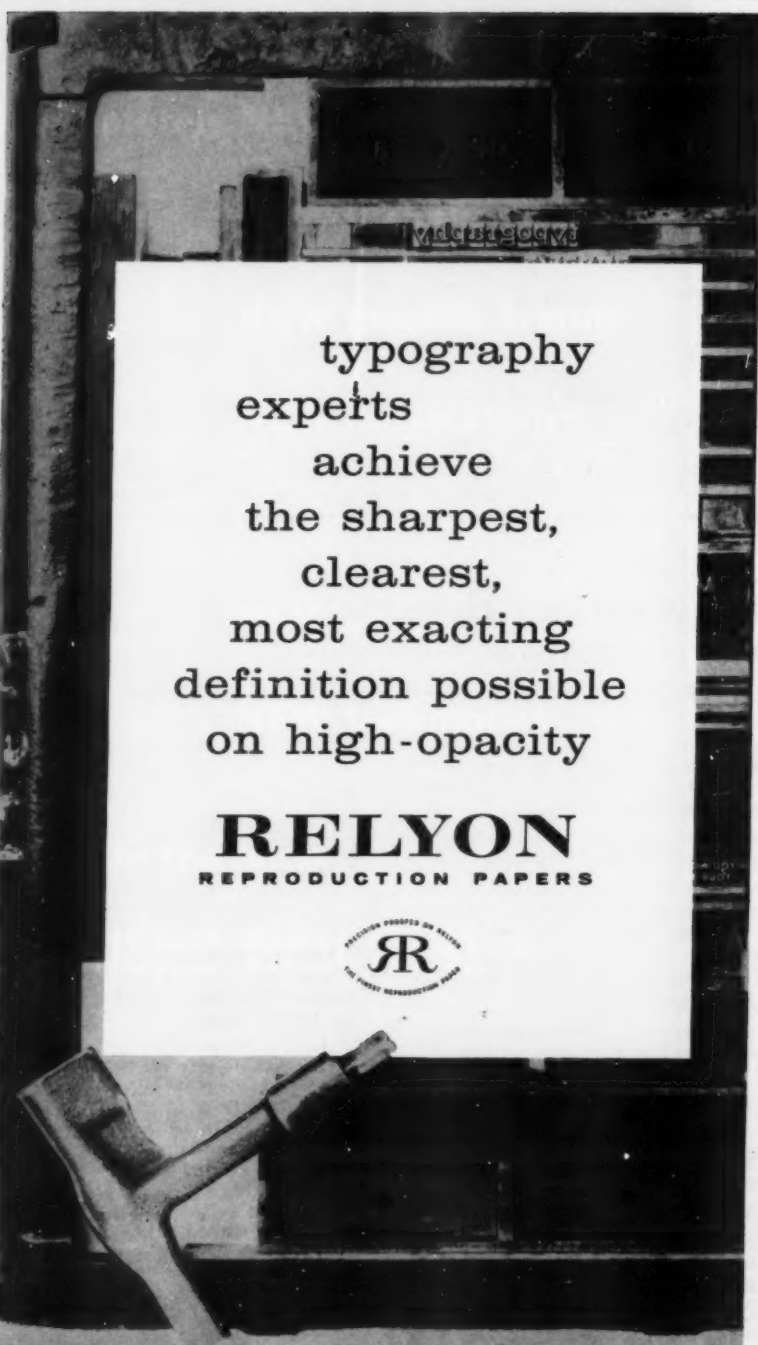
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## THE AD LOOKS AT PACKAGE DESIGN

*how good package design  
cuts costs, builds sales,  
improves manufacturer-  
distributor-retail relationshi*

Author Harry Lapow heads his own packaging counsel and design firm. Recognizing the trend for more ADs to become involved in packaging design and to call in specialists to help them, he advises that a good packaging specialist is much more than a surface designer, suggests four major considerations for an AD to weigh in choosing a packaging specialist.

At a recent convention of the American Medical Association a warning was sounded about specialists. The world drive today forces the individual to learn more and more about less and less. The old adage that he may one day know everything about nothing is a bit of exaggeration, but it makes a point. Recognizing this danger has led to a new type of medical specialist who is really a "generalist"; the internist specializing in diagnostic techniques.

In the field of advertising, the advertising manager is being raised into a new position of importance, based not on his ability to create advertising, but on his ability to manage or to coordinate the various required specialties. He, too, is becoming a "generalist".

Not too long ago, the Art Director was merely the senior artist. In many firms and agencies today, this is still true. The trend however, is toward emphasis on the direction phase. The Art Director grows in stature and importance as he is able to spend his time in the management, the selection, the supervision and the direction of art skills.

The Art Director is a doctor, and his patient the product. To keep it in the pink of condition, the director must be completely aware of all the tools at his disposal. The obligation of calling in the right specialist is often his and his alone. To do this in the field of packaging design is often a bit more difficult than in the field of surface art. The key is an understanding of the part played by integrated packaging.

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# SNAP



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A-1



B-3

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C-6



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## package design

Integrated packaging is an approach to package design which starts when a product is born—on the production line. It includes an analysis of all phases of manufacture including actual production, package filling, wrapping, labeling, handling, assembling, warehousing, shipping, storage, display, promotion, etc. In selecting a specialist, the art director must first make sure the man has the background, the education and the experience to understand all production and manufacturing operations.

This may seem a far cry from the realm of "art". But true package design must consider all of these aspects because valuable savings can be made in production, distribution, merchandising, advertising and marketing. Integrated packaging can speed up operations and cut costs through standardization. It can mean less boxes, bottles, labels and shipping cases. It can mean fewer packaging variations and reduce inventory requirements. It can lower assembly time and labor cost, improve wrapping or boxing methods, eliminate hand labor and cut down time to an absolute minimum.

Costs can be cut by plant standardization of containers, better marking and identification, and less spoilage, stacking and inventory. It can increase distributor good-will and add advertising and merchandising value to shipping cartons. It can be valuable to the retailer for greater product saleability, faster product identification by sales clerks and customers, superior impact and appeal. It can simplify his storage and warehousing, make re-ordering and inventory control easier, reduce returns and increase general customer satisfaction.

As the responsibilities of the Art Director increase, his dependence on the specialist also increases. To select the package designer best suited for his client's needs, the Art Director should ask these questions:

1. Does this man or firm have the engineering understanding required for integrated packaging?
2. Has this specialist or his firm approached package design with depth studies or are they merely proficient in surface design?
3. Does this specialist or his firm have experience related to the product?
4. Does this specialist or his firm have the training or the experience to fully comprehend the marketing problem involved in the product?

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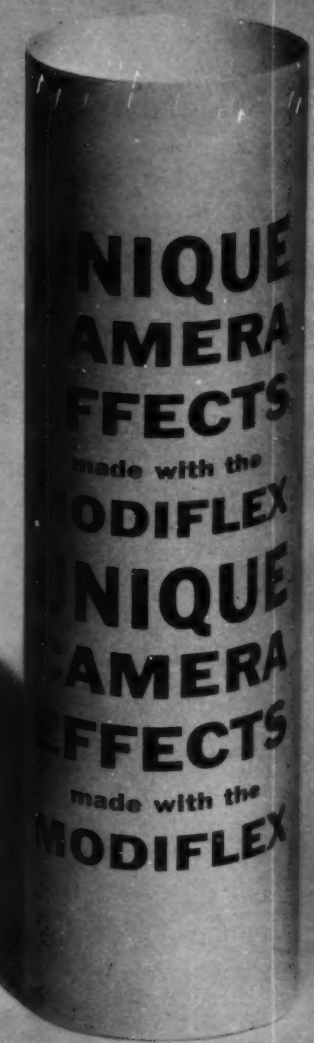


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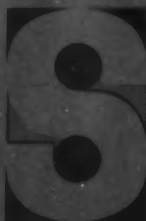
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## films for club programs

*Editor's note: The following list of films and slides is being serialized. Names and addresses of distributors, explaining the code letters at the end of each listing, appeared with the first installment in December 1960, will be repeated with the next installment.)*

OOM STUDIES. 7 min. B/W. \$5. A "restless abstraction," scratched & hand drawn on film by Soren Milson. C16.

THE ROSE & THE MIGNONETTE. 8 min. B/W. \$5. A visual interpretation of the thesis that faith forms unbreakable bonds against war's brutality. FI.

A ROSE ET LE RESEDA. 9 min. B/W. \$4. French film, dealing with the Resistance movement, blends symbolism & poetry; narration by Jean Louis Barrault. C16.

SAUSALITO. 9 min. B/W. \$5. Documentary expression: Creating a "poetic fabric" of the town's "odd atmosphere." FI.

SEA ADVENTURES OF SANDY THE SNAIL. 16 min. B/W or color, \$3.50 & \$5.50 respectively. Artist Betty Ohlrogge's narration utilizes finger paints. EBF.

SEA HAWK (TRUT). 2 reels. B/W. \$6. Ruthless reign of the Swedish hawk; photographed by Arne Sucksdorff. MMA.

SEARCH FOR HAPPINESS. 17 min. B/W. \$4. The effects of modern living & gadgetry on man & how he attempts to solve his problems. NYU.

THE 7 BRIDGES OF KOENIGSBERG. 4 min. \$5. They simply can't be crossed in one continuous walk, according to mathematician Euler's famed theorem—here irreverent animation proves why. C16.

SHADOWS IN THE SNOW (SKUGGER OVER SNON). 1 reel. B/W. \$3. A bear hunt in the forbidding winter forests; photographed by Arne Sucksdorff. MMA.

SHIPYARD. 26 min. B/W. \$9. Paul Rotha's opus which helped shape the course of British documentary. C16.

SHORT SPELL. 3 min. B/W. \$4. Humorous, imaginative pictorial of alphabet letters, drawn directly on film. C16.

THE SMILING MADAME BEUDET. 3 reels. 16 & 35mm, \$12 & \$24 respectively. B/W. Silent. A Louis Delluc-influenced psychological screen drama of domestic conflict uses slow-motion & trick photography. MMA.

THE SONG OF JEAN RICHEPIN. 13 min. \$13. A bizarre Mexican experiment offers erotic symbolism & disturbing subject matter. C16.

SONG OF THE PRAIRIE. 19 min. Color or B/W, \$10 & \$5 respectively. Satire on stereotyped Hollywood musical westerns. RFL.

A SONG TO REMEMBER. 112 min. \$27.50. Chopin's story with Polish countryside & Parisian salon settings. CFI.

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## films

- SONGS WITHOUT WORDS.** 3 min. B/W. \$5. Matches & crumpled newspapers perform in a ballet with anthropomorphic overtones. C16.
- THE SOUTHERNER.** 91 min. \$17.50. Jean Renoir's cinematic opus has won plaudits for its photography. CFI.
- STARS & STRIPES.** 4 min. \$3.50. Variations on the Sousa march motif, by Norman McLaren. IFB.
- THE STUDIO OF DR. FAUST.** 9 min. \$8. A modern Faustus, doubling as Mephisto, dabbles with colors, shapes and a potential bomb. C16.
- STUDY #6, #7, #8 & #11.** Each 1 reel. B/W. \$4. Abstractions to jazz, Liszt's 2nd Rhapsody Dukas' Sorcerer's Apprentice & Mozart's divertimento, respectively. MMA.
- A STUDY OF CRYSTALS.** 13 min. \$5. Close-ups of crystals in actual process of formation, their images resembling abstract art. C16.
- SUBJECT LESSON.** 22 min. \$20. Imaginative, symbolic representation of man's inner life. C16.
- A SUMMER SAGA (EN SOMMARSAGA).** 1 reel. B/W. \$3. The magic of a summer day in a Swedish forest; photographed by Arne Sucksdorff. MMA.
- SUNLIGHT.** 9 min. B/W. \$8. Negroes enact a revealing episode in a man's life. C16.
- SUR LE PONT D'AVIGNON.** 6 min. \$3.50. Medievally garbed puppets dance against painted backgrounds. IFB.
- SURF & SEAWEED.** 1 reel. 35mm. B/W. Silent. \$8. A rhythmic study of shapes, shadows & surface textures. MMA.
- SWINGING THE LAMBETH WALK.** 1 reel. 16 & 35mm, \$5 & \$10 respectively. Abstract cinema designed & drawn by Len Lye. MMA.
- SYMPHONIE DIAGONALE.** 1 reel. 16 & 35mm, \$4 & \$8 respectively. B/W. Silent. Content is similar to that of Rhythmus 21. MMA.
- SYMPHONY IN NO B FLAT.** 10 min. B/W. \$9. A futuristic Argentinean satire on the "unexpected" effects of radioactive fallout. C16.
- A TALE OF THE FIORDS.** 12 min. B/W. \$3. Arne Sucksdorff's photographic wizardry is manifested in this sensitive film. NYU.
- THE TEAR.** 7 min. B/W. \$5. Medley of Denmark's best recent experimental films. C16.
- THE TENDER GAME.** 6½ min. \$7.50. Exercise in free association of popular music & images to the tune of Tenderly, sung by Ella Fitzgerald. CFI.
- TEXTURE OF DECAY.** 11 min. B/W. \$8. A study of fear, fantasy world & the suicide impulse. C16.
- THEME & TRANSITION.** 4 min. 33 rpm sound disc. \$5. Carmen D'Avino's improvisation in stop-motion shots. C16.
- THIS DAY.** 16 min. B/W. Silent. \$8. Cinematic poem on war's horrors & futility. C16.
- 3 ABSTRACT FILM EXERCISES.** 8 min. \$6. John & James Whitney color images moving in space. C16.
- 3 PICKUP MEN FROM HERRICK.** 8 min. B/W. \$8. Negroes & whites compete in an ageless ritual; directed by Melvin Van, first Negro film experimentalist. C16.

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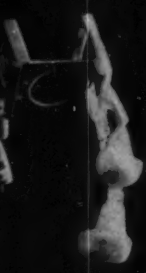
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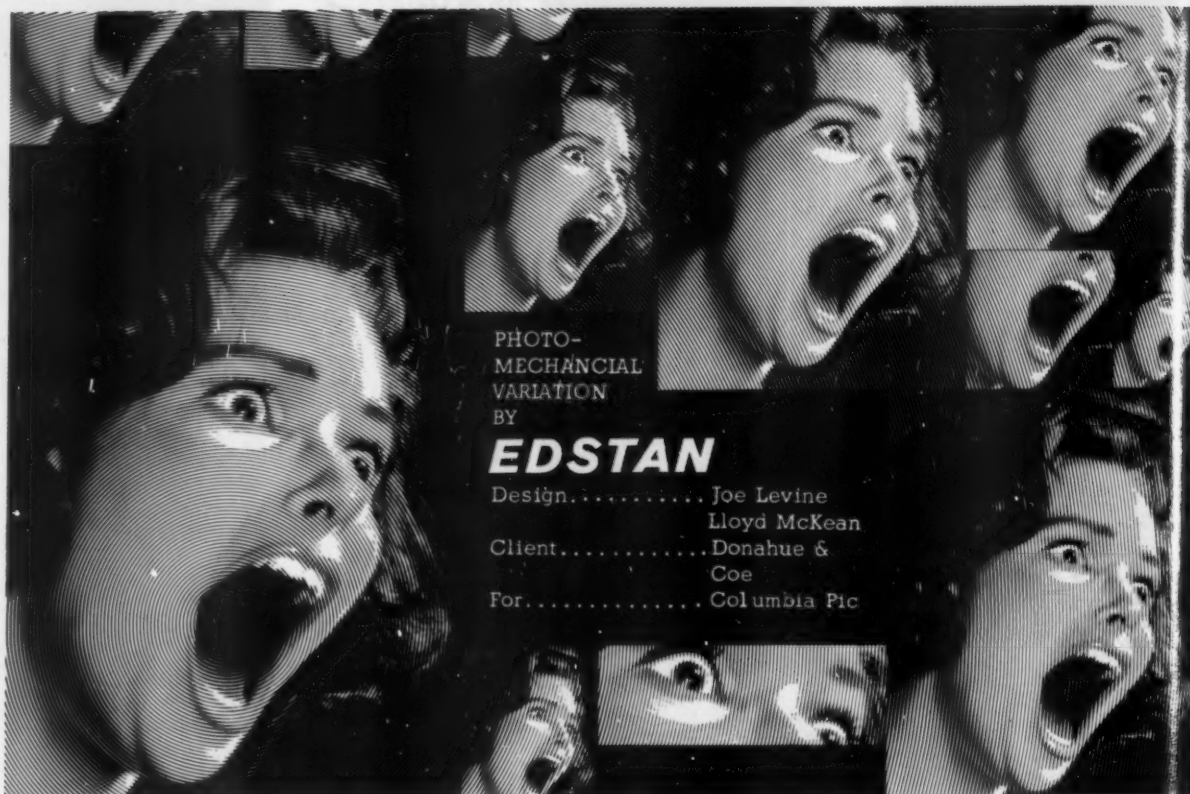


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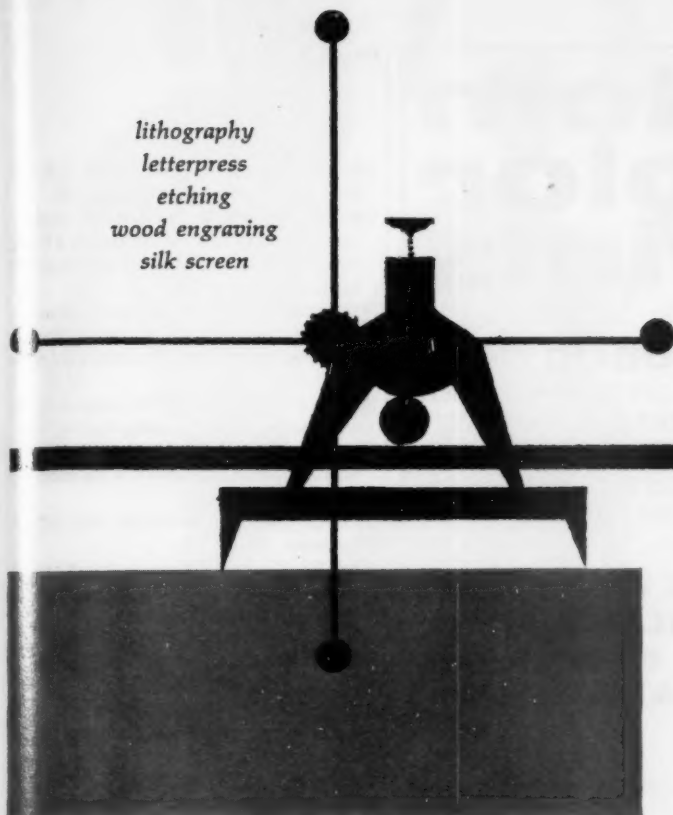
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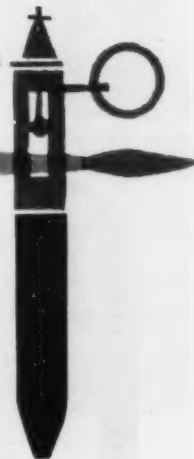
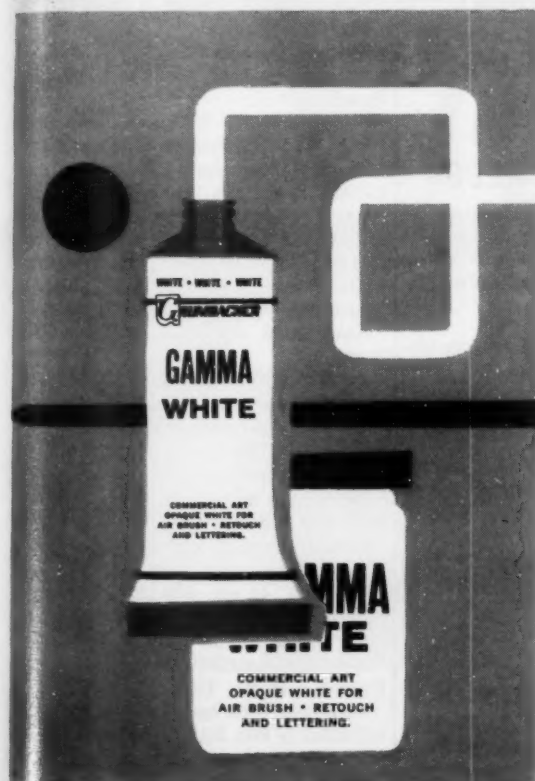
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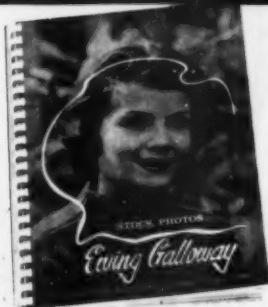
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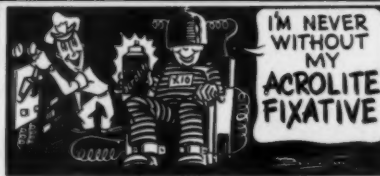
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TIME OUT FOR WAR. 8 min. B/W. \$8. Eloquent comment on war's inanity, produced as a the is for an MA in theatre arts at the University of Southern California. C16.  
TRANSFORMATION. 5 min. \$6. Spontaneous o- stractions wherein changing style, technique, pace & movement create "a unified painting in time." C16.  
TREADLE & BOBBIN. 1 reel. \$10. Action patte is of all moving parts of a sewing machine. MA. A.  
2 BAGATELLES. 3 min. \$3. 2 short Norm McLaren works: On the lawn & In the Backyard. IFB.  
UBERFALL. Silent. Experimentatkon with diffon- ing lenses. SFMA.  
UIRAPURU. 17 min. \$12. Visual-musical interpre- ation of a primitive Brazilian legend, shot among Maranhao's Urubu Indians. C16.  
UNDER THE SEA. 30 min. B/W. \$12. Examination of an octopus, tropical fish & marine plant life. MMA.  
UNIVERSE. 28 min. B/W. \$7. An exploration of the moon, earth's sister planets, Saturn's rings & the sun. CFI.  
V FOR VICTORY. 2 min. \$3. An early Norman McLaren experiment. IFB.  
VAN GOGH: DARKNESS INTO LIGHT. 20 min. \$7. Some incidents & problems in filming Lust for Life. CFI.  
VISUAL VARIATIONS ON NOGUCHI. 4 min. B/W. \$5. His sculptures move in hand-held ambulating camerawork. C16.  
VISUAL WITH SPATIAL INVERSION. 11 min. B/W. Silent. \$1.50. Psychological testing on the re- versing of visual images. CCNY.  
WAITING. 11 min. \$10. Color collage deals with today's tensions & anxieties. C16.  
WATCH THE BIRDIE. 7 min. \$5. Animated fiction by Britain's "Grasshopper" group. C16.  
WATER: FRIEND OR ENEMY. 9 min. \$3. Another model teaching film in animation by the Walt Disney Studio, with blank verse commentary. NYU.  
THE WAY TO SHADOW GARDEN. 11 min. B/W. \$10. Stan Brakhage's psychodrama of claustrophobic loneliness & self-violation. C16.  
WEEGEE'S NEW YORK. 20 min. \$14. Life & tempo of the metropolis recorded by Life's candid- camera press photographer. C16.  
WHAT WHO HOW. 8 min. B/W. \$8. A grotesque animated collage re "the unexpected beneath the real." C16.  
WHITE MANE. 40 min. B/W. \$22.50. A Rhone fisherboy & a wild stallion meet their destiny together; commentary by Albert Lamorisse & James Agee; narration by Frank Silvera. RFL.  
WINDSONG. 18 min. \$15. Madeline Tourtelot's visualization of the Apollo-Daphne legend. FI.  
THE WORLD OF PAUL DELVAUX. 12 min. B/W. \$2. Dream-journey through the fantasies of the Belgian surrealist. C16.



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EASTERN FINE PAPER AND PULP DIVISION  
STANDARD PACKAGING CORPORATION • BANGOR, MAINE

This is Eastern's Atlantic Pastel Offset, Dustie Pink, Basis 70, Suede Finish. Other colors: French Cream, Mistie Blue, Daffodil Yellow, Smokie Gray, Ocean Green.

**\* bebell & bebell**  
COLOR LABORATORIES

**Watkins 4-8572**  
108 W. 24th St., New York 11  
Cable: Latsbebell, N.Y.

ask for new  
price list wall chart D-10  
IF COMPLETE PHOTO SERVICES  
write, phone, wire

any size  
duplicate  
transparencies  
from art, transparencies & negatives  
reproduction quality or  
brilliant display quality

direct from artwork,  
transparencies & negatives  
matte or glossy  
color prints  
any size  
paper-base or acetate

color slides  
any size, any mount  
from art, transparencies & negatives

**\* COLOR**

**\* COLOR**

**\* COLOR**

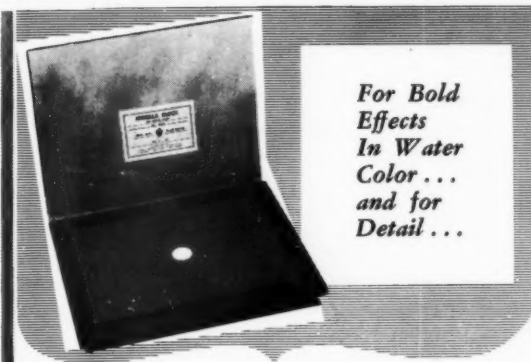
**\* COLOR**

film strips  
(masters - duplicates)  
color and b. & w.  
from art, transparencies & negatives

dye transfer prints  
any size  
reproduction quality or  
brilliant display quality

overhead projection  
slides  
full color, b. & w.  
diaz-color  
any mount

**new!!!**  
for busy layout men,  
2-headed designers  
color photostats  
(6-hour service available)  
paper-base or acetate



*For Bold  
Effects  
In Water  
Color...  
and for  
Detail...*

No. 1059

## MORILLA "BOARD"

140 lb. Watercolor Paper

**AMERICA'S MOST POPULAR STOCK.** Nothing can match this extraordinary paper! The rough texture holds color remarkably well, allows your brush to make either detail or heavy bold strokes with equal facility.

Sheets in standard sizes. Blocks and wire-bound pads in sizes from 7" x 10", to 19" x 24"

**MORILLA BLOCK No. 1059** — has earned its position as the artists' favorite for well over a quarter of a century. It outsells all other Watercolor Blocks. Send for a sample of this unique paper and find out why.

*The* **MORILLA Company**

12-12 Bridge Plaza Sq., Long Island City 1, N. Y.  
425 S. Wabash Ave., Chicago 5, Ill.  
706 So. Magnolia, Los Angeles 5, Cal.

## How to help a young artist get ahead



Albert Dorne

The next time a "young hopeful" asks your advice about a job or a raise...  
**tell him to mail this coupon.**

THE FAMOUS ARTISTS SCHOOLS of Westport, Conn., have helped many a young artist forge ahead. As you know, this is the school run by America's 12 Most Famous Artists.

So why not tell the next young artist who comes in and asks for advice to mail the coupon below. *It will help him get ahead faster.*

Norman Rockwell  
Jon Whitcomb  
Steven Dohanos  
Harold Von Schmidt  
Peter Heick  
Fred Ludekens  
Al Parker  
Ben Stahl  
Robert Fawcett  
Austin Briggs  
Dong Kingman  
Albert Dorne

**FAMOUS ARTISTS SCHOOLS**  
Studio 5481 Westport, Conn.

Send me, without obligation, information about the courses you offer.

Mr. \_\_\_\_\_ Age \_\_\_\_\_  
Mrs. \_\_\_\_\_  
Miss \_\_\_\_\_ (PLEASE PRINT)  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_



Every advertisement starts out on a blank piece of paper.

The writer has only a couple dozen letters, a handful of punctuation marks, to work with. The art director has the same colors and blank space to use as anyone else. Then the artist or photographer add their skills.

It's how they all stir 'em up and set 'em down that counts.

Let's assume that writer, art director, artist or photographer have all done splendid jobs.

All you have to do now is get it in the

papers or magazines. You're bound to have a fine ad. Or are you?

Remember, it's a Great Step from layout to printed page—and it's what's up front of the reader's eyes that counts.

Sound advertisements can be crippled by poor typography.

Fine advertisements can be made even stronger by good typography.

Since it costs no more, isn't it sound type sense to let your ATA member take the Giant Step that makes good ads even better?



*It pays to set type right...*

**ADVERTISING TYPOGRAPHERS ASSOCIATION OF AMERICA, Inc.**



# time for type?

Just call the nearest member of the Advertising Typographers Association of America

**EXECUTIVE OFFICES:**  
 46 Eighth Ave., New York 1, N. Y.  
**AKRON, OHIO**  
 The Akron Typesetting Co.  
**ALBANY, GEORGIA**  
 The Albion Company  
**BALTIMORE, MARYLAND**  
 The Maran Printing Co.  
**BOSTON, MASSACHUSETTS**  
 The Berkley Press  
 Machine Composition Co.  
 H. McMenamin  
**CHICAGO, ILLINOIS**  
 J. I. Bundschu, Inc.  
 The Fathorn Corp.  
 H. S. Lochner, Inc.  
 R. L. Thompson-Kovats, Inc.  
 Frederic Ryder Company  
**CINCINNATI, OHIO**  
 The J. W. Ford Company  
**CLEVELAND, OHIO**  
 Sol. A. B. Hirschfeld Press  
 Sol. A. B. Hirschfeld Press  
 Sol. A. B. Hirschfeld Press  
 Sol. A. B. Hirschfeld Press  
**COLUMBUS, OHIO**  
 Yarnall Typesetting Co., Inc.  
**DALLAS, TEXAS**  
 Jac. J. Chiles-Stovall, Inc.  
**DAYTON, OHIO**  
 Dayton Typographic Service  
**DENVER, COLORADO**  
 The A. B. Hirschfeld Press  
 The A. B. Hirschfeld Press  
**DETROIT, MICHIGAN**  
 Arnold-Powers, Inc.  
 The Thos. P. Henry Company  
 George Willens & Company  
**INDIANAPOLIS, INDIANA**  
 The Typographic Service Co., Inc.  
**KALAMAZOO, MICHIGAN**  
 Mahoney Typographers, Inc.  
**LOS ANGELES, CALIFORNIA**  
 Adtype Service Co., Inc.  
 Advertisers Composition Company  
 Blach Type, Inc.  
 Nicholas-Preston Company  
**MILWAUKEE, WISCONSIN**  
 Arrow Press, Inc.  
**MINNEAPOLIS, MINNESOTA**  
 Dahl & Curry, Inc.  
 Duragraph, Inc.  
**NEWARK, NEW JERSEY**  
 Barton Press  
 William Patrick Co., Inc.  
**NEW YORK, NEW YORK**  
 Ad Service Company  
 Advertising Agencies' Service Co., Inc.  
 Arlotype, Inc.  
 Associated Typographers, Inc.  
 Atlas Typographic Service, Inc.  
 Central Zone Press, Inc.  
 The Composing Room, Inc.  
 Composition Service, Inc.  
 Diamant Typographic Service, Inc.  
 Huxley House Ltd.  
 King Typographic Service Corp.  
 Linocraft Typographers, Inc.  
 Master Typo Company, Inc.  
 Chris Olsen Typography, Inc.  
 Frederic Nelson Phillips, Inc.  
 Philmac Typographers, Inc.  
 Royal Typographers, Inc.  
 Frederick W. Schmidt, Inc.  
 Harry Silverstein, Inc.  
 Supreme Ad Service, Inc.  
 Tri-Arts Press, Inc.  
 Typographic Craftsmen, Inc.  
 The Typographic Service Co.  
 Kurt H. Volk, Inc.  
**PHILADELPHIA, PENNSYLVANIA**  
 Walter T. Armstrong, Inc.  
 Alfred J. Jordan, Inc.  
 Progressive Composition Company  
 Typographic Service, Inc.  
**PITTSBURGH, PENNSYLVANIA**  
 Davis & Ward, Inc.  
**PORTLAND, OREGON**  
 Paul O. Giesey, Adcrafters, Inc.  
**ROCHESTER, NEW YORK**  
 Rochester Monotype Composition Company  
**ST. LOUIS, MISSOURI**  
 Warwick Typographers, Inc.  
**SA. FRANCISCO, CALIFORNIA**  
 G. A. Brothers, Inc.  
**TORONTO, CANADA**  
 Colner & Beatty, Limited

## films

**WRIT IN WATER.** 10 min. \$10. Jim Davis shows nature's forms reflected in changing seasonal, atmospheric conditions. FI.

**ZIGZAG.** 7 min. \$10. Neon signs' colors leap & multiply into startling nighttime patterns. FI.

**FILM TECHNIQUES & PHOTOGRAPHY**

**ALCHEMISTS IN HOLLYWOOD.** 30 min. B/W. \$3.50. USC.

**ANSEL ADAMS—PHOTOGRAPHER.** 20 min. \$10. His life, methods & philosophy. IFB.

**AS THEY BEGAN TO FILM (ALS MAN ANFING ZU FILMEN).** 2 reels. 35 mm. B/W. \$12. Historical development of motion picture apparatus: Early German, French & U.S. films' primitive attempts at sound synchronization; commentary in German by Oskar Messter; no English subtitles. MMA.

**THE BASIC CAMERA.** 15 min. B/W. \$2.75. Principles of photography. USC.

**BASIC PORTRAIT LIGHTING.** 13 min. B/W. \$2. Helps for the photographer. USC.

**BASIC PRINCIPLES OF FILM EDITING.** 8 min. B/W. (Loan apply). USC.

**BENJY.** 4 reels. 16 & 35mm, \$12 & \$24 respectively. B/W. Demonstrates that the camera can build such emotional involvement & sympathy that direct propaganda appeal becomes unnecessary. MMA.

**BIOGRAPHY OF A MOTION PICTURE CAMERA.** 20 min. \$5. Pioneering efforts of Dr. Marey, Edward Muybridge, Thomas Edison & Louis Lumiere. NYU.

**JULIAN BLAUSTEIN.** 29 min. B/W. \$4.50. Producer-script relationship: How producer & writer must work together to a point where the former becomes objective enough to function as editor. (The Theatrical Film Symposium series). USC.

**JERRY BRESLER.** 32 min. B/W. \$4.50. How jumpy editing can cause audiences to lose dialog; cutting the film; why the producer must regarding editing & writing objectively. (The Theatrical Film Symposium series). USC.

**THE CAMERA GOES ALONG (DIE KAMERA FAHRT MIT).** 1 reel. 35mm. B/W. \$6. Survey of German newsreel production: How news events are spotted, photographed, processed & edited—an expose of Nazi propaganda methods. MMA.

**CAMERAMEN AT WAR.** 2 reels. 35mm. B/W. \$12. Work of well-known lensmen on battlefronts; compiled by Len Lye. MMA.

**THE CINEMATOGRAPHER.** 10 min. B/W. \$2.50. USC.

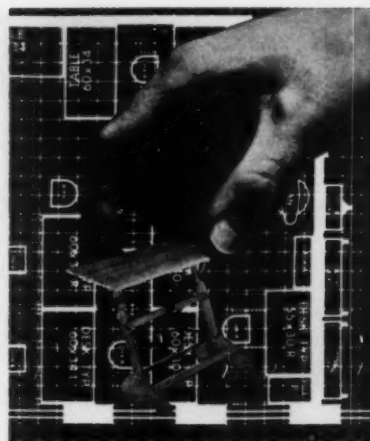
**THE COSTUME DESIGNER.** 10 min. B/W. \$2.50. His role in film-making. USC.

**FACTS ABOUT FILM.** 10 min. B/W. \$3. Mechanical aspects, 16mm vs. 35mm stock, how scratches occur and projection care eliminates them, projector cleaning, splicing, etc. NYU.

**FACTS ABOUT PROJECTION.** 11 min. B/W. \$3. Check list of pre-showing precautions. NYU.

**FAMILY OF MAN.** 20 min. \$7.50. Edward Steichen explains basic concept of his famous exhibit & how photography can be used as an art medium. IFB.

(continued on page 161)



## INCREASE YOUR STUDIO CAPACITY WITH AN ANCO DRAWING TABLE

Adding an ANCO table can mean more production and profit. Where space is tight, an easily stored unit like the Harwood or the Apex will do the trick! For more permanent set-ups, specify the Leader or the old standby—the Biltrite.

**NO. 400 APEX FOLD-AWAY—23"x31",** Lightweight, sturdy, with tilt top. Natural finish select fine top. Walnut stained base. Easily folded for compact storage. ANCO economy model offers excellent value.



**NO. 415 HARWOOD STOR-A-WAY—23"x31", 24"x36", 31"x42",** Select Pine top, hardwood base, natural finish, folds flat to 6", versatile and adjustable.



**NO. 404, 405, 406 LEADER—** Select Pine top, hardwood base, natural lacquer finish. No. 407M, 408M, 409M have new anodized aluminum edges. Sizes 23"x31", 24"x36", 31"x42".



**NO. 602 BILTRITE PEDESTAL TABLE—** the best table of its kind on the market. Select Pine top with new steel end channels, hardwood base, 23"x31", 24"x36", 31"x42", 38"x48", 38"x60", 38"x72", 44"x72".



Write for literature. Dept. AD-10/61





# BLOW-UPS

**F.A. RUSSO INC.**  
NEW YORK 17

**MU 9-2440**

## THE AD COPYFITTER

See Sept. 1969 Art Direction for the CHARACTER PER LINE CHART and the first installment of these CHARACTERS PER PICA TABLES. The article tells how to use tabular data and chart for visually translating characters per pica into characters for any line length up to and including 55 picas. More tabular data appeared in October, and will continue monthly until the series has run from A to Z. Annual supplements will keep it up to date.

**Standard Medium (A/C) 6-3.65;**  
6#2-3.55; 8-3.2; 10-2.65; 12-2.3;  
14-1.8; 18-1.4  
**Standard Medium (Li) 8-3.7; 9-3.; 10-2.8;**  
12-2.6  
**Standard Medium Cond. (A/C) 8-4.6;**  
10-4.; 12-3.4; 14-2.8; 18-2.35; 24-2.05  
**Stellar (Lud) 8-4.22; 10-3.41; 12-3.37;**  
14-2.93; 18-2.17; 24-1.65  
**Stellar Bold (Lud) 8-3.91; 10-3.31;**  
12-2.99; 14-2.55; 18-1.91; 24-1.42  
**Stellar Light (Lud) 8-4.19; 10-3.43;**  
12-3.31; 14-2.94; 18-2.14; 24-1.65  
**Stradivarius (B) 18-2.66; 20-2.43**  
**Studio (A/C) 12-2.0; 18-1.5; 24-1.2**  
(small), 1.0 (large); 30-0.83; 36-0.68  
**Studio (ATF) 8-2.8; 10-2.3; 12-2.; 18-1.5;**  
24-1.2; 24#2-1.  
**Studio Bold (A/C) 10-2.37; 12-1.94;**  
18-1.46; 24-1.2; 24#2-98  
**Studio Bold (ATF) 10-2.35; 12-1.92;**  
18-1.45; 24-1.23  
**Stygian Black (Lud) 14-1.61; 18-1.19;**  
24-1.06  
**Stygian Black It. (Lud) 14-1.66; 18-1.22;**  
24-1.12  
**Stymie Black (ATF) 12-1.74; 14-1.45;**  
18-1.16; 24-.93  
**Stymie Black It. (ATF) 12-1.66; 14-1.4;**  
18-1.12; 24-.89  
**Stymie Bold (ATF) 6-3.36; 8-2.92;**  
10-2.29; 12-2.02; 14-1.67; 18-1.31;  
18#2-1.48; 24-1.03  
**Stymie Bold & It. (ATF) 6-3.31; 8-2.8;**  
10-2.25; 12-2.04; 14-1.65; 18#2-1.45;  
18#1-1.34; 24-1.01  
**Stymie Bold No. 189 (M) 6-3.43; 8-3.82;**  
10-2.29; 12-1.92; 14-1.57; 18-1.23;  
24-.97  
**Stymie Bold It. No. 189 (M) 6-3.3; 8-2.72;**  
10-2.2; 12-1.85; 14-1.65; 18-1.3;  
24-1.02  
**Stymie Bold No. 790 (M) 6-3.43; 8-2.8;**  
10-2.25; 12-1.92; 14-1.54; 18-1.23  
**Stymie Bold Cond. (ATF) 12-2.68;**  
14-2.28; 18-1.85; 24-1.47  
**Stymie Ex Bold No. 390 (M) 6-3.31;**  
8-2.73; 10-2.21; 12-1.86; 14-1.5;  
18-1.17; 24-.91  
**Stymie Ex Bold It. No. 390 (M) 6-3.16;**  
8-2.6; 10-2.11; 12-1.77; 14-1.47;  
18-1.14; 24-.89  
**Stymie Ex Bold Cond. No. 490 (M)**  
14-2.18; 18-1.73; 24-1.36

26..leaden soldiers



A B C D E F G H I J K L M N O P Q R S T U V W X Y Z


a, b, c, d...right face—forward march!...e, f, g, h, i, j attention!

Full panoplied, in battalions, regiments, brigades and divisions these twenty-six leaden soldiers at Huxley House, Ltd. are ready to obey the command of art directors and visualizers on the broad advertising fronts.

In the hands of our skilled craftsmen the twenty-six leaden soldiers become malleable material in the interpretation of layouts. Together with this skill you will find that the typographic resources of Huxley House, Ltd., both in foundry and machine type, offer a comprehensive selection.

When new, design-worthy type faces appear on the scene, we augment this never-completed selection. We welcome inquiries on your typographic problems. Call MUrray Hill 7-1050.

TYPE FACES USED: *Trump Bold display*  
11 pt. *Eldorado (Lino)* for the text

**HUXLEY HOUSE, Ltd.**   
216 East 45 Street, New York • MU 7-1050

# REACH

**13,000 buyers  
of art,  
design,  
photo,  
graphic arts  
services  
in the  
11th Annual  
Buyers' Guide  
published by  
Art Direction**

Place yourself in Art Direction's Buyers Guide. It's been the buyers' standby for the past ten years because its almost 2500 listings are classified by specialties, making it easy for the buyer to find just the talent or service he's seeking. There are 257 categories and new ones will be added if necessary.

Art Direction's Buyers' Guide is your best, most economical way to reach the most key buyers in any of the country's 40 major art markets. Classified listings are as low as \$1.75.

Here's a good way to reach an up-to-date list too, because Art Direction's list is updated every month, reaching new buyers as well as old, and no matter what their job title—advertising manager, sales promotion manager, art director, company artist, vice president in charge of marketing, photographer, designer, editor, production manager, purchasing agent—these are just a few of the many job titles covered as a result of 10 years of building this directory. You'll reach your prospects in companies, agencies, studios, publications, printing plants—wherever there are art buyers.

## ***Do it now . . .***

Fill out the order form on page 2 of this form now. To get your share of the business, tell them who you are, where you are, what you do.

*Deadline for listings is October 16, 1961.*

# Instructions

## Classified listings

(see listings 1 to 251 on next page)

For: agencies, artists, photographers, art suppliers and manufacturers, graphic arts firms. Also, studios advertising specialized services.

1. There are 251 separate classified listings.

Each classified listing is \$2.50. For 5 or more listings, each listing is \$2.00. For 10 or more listings, each listing is \$1.75.

2. Each classified listing is 3 lines. First line is name and telephone number. Second line is address. Third line is advertising copy and is optional. Third line copy cannot exceed 45 characters including spaces.

3. Use order form below, type or print. If ordering more than one listing with third line copy, specify listing number for each third line.

4. Order as many listings as you want. Use your letterhead if more space is needed.

This is a sample classified listing:

George Edwards MO 7-5764  
1810 Rittenhouse Sq., Phila. 3, Pa.  
public relations, booklets, packaging

## Representative's listings

(see listings 252-254 on next page)

For: representatives of artists, photographers, copywriters.

1. List your artists, photographers, copywriters on your letterhead.

2. See sample listing. You may, in one or two words, list artists' or photographers' media, subject, technique.

3. Listings are \$2.50 for your name, address and phone, and \$2.00 for each talent name listed.

This is a sample representative's listing:

Don Arthur MO 7-5764  
426 E. 38th St., N.Y.C. 16  
William Boro, men's fashion illustration  
Juan Mello, fashion artist, pastels

## Studio listings

(see listings 255-257 on next page)

For art or photographic studios advertising all their services in a single listing.

1. Complete the order form.
2. List your art or photographic services on your letterhead.
3. Listings 255-257 are \$7.50 each.
4. You may also order one or more classified listings numbers 1 to 251.

This is a sample studio listing:

### 255. ART STUDIOS

Ad-Art

217 North 8'way, Wichita 2, Kansas

AM 3-4496

creative service  
annual reports  
brochures, folders  
business cards  
design  
direct mail  
illustration  
layout  
lettering  
mechanicals  
packaging  
posters  
presentations  
retouching  
TV art

### OTHER SERVICES

architectural renderings

## order form ART DIRECTION • 19 W. 44th STREET, N. Y. 36 • YUkon 6-4930

Yes, I want to be listed in the January 1962 issue in the 11th Annual Buyers' Guide, as follows:

**Classified listings** 1 to 251.....\$2.50 each listing.....\$

For 5 or more listings, each listing is \$2.00. For 10 or more listings, each listing is \$1.75.

**Representative's listings** .....☐ 252 art.....☐ 253 copy.....☐ 254 photography.....\$

\$2.50 for representative plus \$2.00 for each artist, photographer, copywriter listed.

**Studio listings**.....☐ 255 art.....☐ 256 photography.....☐ 257 copy.....at \$7.50 each \$

Total \$.....

IMPORTANT!

REMITTANCE MUST  
ACCOMPANY ORDER

NAME \_\_\_\_\_ ADDRESS \_\_\_\_\_

Print exactly as you wish it to appear in Buyers' Guide

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_ TELEPHONE \_\_\_\_\_

See Nos. 1-251  
on next page

3rd line copy for classified listings, cannot be over 45 characters

Number _____	Your advertising copy for 3rd line listing	Number _____	Your advertising copy for 3rd line listing
Number _____	Your advertising copy for 3rd line listing	Number _____	Your advertising copy for 3rd line listing
Number _____	Your advertising copy for 3rd line listing	Number _____	Your advertising copy for 3rd line listing
Number _____	Your advertising copy for 3rd line listing	252-257	(List your artists, photogs, copywriters, services on your letterhead)

DEADLINE FOR LISTINGS IS OCTOBER 16, 1961. DON'T WAIT. GET YOURS IN NOW.

# category Index

## 1 to 251, classified listings Listings 1 to 251 are \$2.50 each.

### ART

1. advertising design
2. advertising strips
3. airbrush
4. airbrush renderings
5. annual reports
6. architectural rendering
7. art directors, consultant
8. book jackets
9. booklets, direct mail
10. Bourges technique
11. car cards
12. cartoons
13. catalogs
14. charts
15. color separations
16. comic books
17. continuities
18. displays
19. exhibits
20. fine art for industry
21. greeting cards
22. ideas
23. interiors
24. labels
25. layouts
26. letterheads
27. maps
28. mechanicals
29. oil painting
30. package design
31. pen and ink
32. pharmaceutical design
33. point-of-sale
34. portraits, painting
35. posters
36. presentations
37. product design
38. props
39. record albums
40. editorial art technique
41. scale models
42. scratchboard
43. sculpture
44. spots
45. stock art
46. trade marks
47. trade publishing art
48. wash drawing, b/w
49. watercolor

### ILLUSTRATION

50. aeronautical
51. animals
52. automobiles
53. biblical
54. characters
55. chemical
56. children
57. children's books
58. decorative humorous
59. fashion & style
60. figure
61. furniture
62. general
63. historical
64. home furnishing
65. humorous
66. industrial
67. interiors
68. landscape

69. marina
70. medical
71. product, still-life
72. props
73. shoes
74. sport
75. still-life
76. story
77. stylized
78. symbolic
79. technical

### LETTERING

80. alphabets, designed
81. illuminated lettering
82. LeRoy lettering
83. lettering
84. paste-up alphabets
85. paste-up color sheets
86. paste-up shading film
87. photographic composition
88. photo, film, process
89. photographic variations
90. planotype lettering
91. Varigraph lettering

### RETOUCHING

92. carbos
93. color toning
94. dye transfer
95. fashion
96. Flexichrome
97. Fluorographic
98. industrial
99. photo, b/w
100. photos, color
101. products
102. technical
103. transparencies

### TV

104. animation
105. art
106. cartoons
107. direct color prints
108. film production
109. hot press
110. lettering
111. lettering, photo
112. props
113. slides
114. story boards
115. titles

### ART SUPPLIES

116. acetates, overlays
117. adhesives
118. air brushes
119. animation colors
120. artists brushes
121. books
122. Bourges materials
123. Bristol boards
124. canvas
125. charcoal & pastel papers
126. colored papers

127. crayons and chalks
128. drafting supplies
129. drawing instruments
130. erasers
131. fixatives
132. fluorescent materials
133. fluorescent paper
134. hand lettering sheets, etc.
135. illustration boards
136. inks
137. lettering templates
138. manufacturer
139. masking inks & opaques
140. negative opaques
141. office supplies
142. oil colors
143. pads, blocks, sketch books
144. palettes
145. pastels
146. pencils
147. pens
148. picture frames
149. retouching materials
150. retail art stores
151. sketch boxes
152. slide rules
153. watercolor materials

### PHOTOGRAPHY

154. aerial
155. animals
156. antique arms
157. architectural
158. birds
159. cats & dogs
160. children
161. color
162. consultants
163. editorial
164. experimental
165. fashion
166. general
167. human interest
168. illustration
169. industrial
170. interiors
171. landscapes
172. location
173. magazine photography
174. murals
175. photo agencies
176. photo-reporting
177. printers
178. products
179. props
180. publicity
181. reportage
182. slide films
183. stereo
184. still life
185. stock photos
186. trick photography

### PHOTO REPRODUCTION SERVICES

187. Ansochrome processing
188. b/w prints in quantity
189. carbos
190. color assemblies
191. color prints in quantity

192. color separations
193. copy of artwork
194. duplicate transparencies
195. dye transfer prints
196. dye transfer prints, giant
197. Ektacolor
198. Ektachrome processing
199. enlargements
200. Flexichrome
201. montage
202. mural color transparencies
203. photocopying
204. photocopying on transparencies
205. photomurals
206. reproduce
207. reprotype
208. reproportioning
209. screened veloxes
210. slides
211. strip-ups
212. 35mm negs. & positives
213. transparencies
214. transparency art
215. type "C" prints
216. viewgraph slides
217. color film strips
218. colorstats
219. copy prints
220. azalids
221. azochromes
222. photostats
223. photostats on acetate, in opaque black or white
224. visualcast slides

### GRAPHIC ARTS

225. acetate proofing
226. advertising presentations
227. ad pre-prints
228. bindery
229. display manufacturers
230. envelope manufacturers
231. grave plates, printing
232. industrial comic books
233. lithography
234. paper merchants
235. photoengravings
236. photogelatin printing
237. printers, letterpress
238. silk screen printers
239. type direction
240. type foundry
241. typographers, A.T.A., N.Y.
242. typographers, hand
243. typographers, machine
244. typography, old fashioned
245. typography, photo
246. Varsitytype

### OFFICE SERVICES

247. employment agencies
248. messenger service

### ART SCHOOLS

249. schools

### AGENCIES

250. model
251. talent

## 252-254: representatives' listings Listings 252, 253, 254 are \$2.50 each, plus \$2.00 for each artist, photographer, or copywriter listed. Complete the order form and list your artists, photographers or copywriters on your letterhead.

### ARTISTS' REPRESENTATIVES 252

### COPYWRITERS' REPRESENTATIVES 253

### PHOTOGRAPHERS' REPRESENTATIVES 254

## 255-257: studio listings Listings 255, 256, 257, are \$7.50 each regardless of number of services listed.

Complete the order form and list your services (see below) on your letterhead. Data under "Other Services" is limited to 60 characters, including spaces.

### ART STUDIOS

255. [List any or all of the following on order form or your letterhead]
- ☐ creative
  - ☐ service
  - ☐ annual reports
  - ☐ brochures, folders
  - ☐ cartoons
  - ☐ design
  - ☐ direct mail

- ☐ illustration
- ☐ layout
- ☐ lettering
- ☐ mechanicals
- ☐ packaging
- ☐ posters
- ☐ presentations
- ☐ retouching
- ☐ TV art

.....[other services]

### PHOTO STUDIOS

256. [List any or all of the following on order form or your letterhead]
- ☐ children
  - ☐ fashion
  - ☐ food
  - ☐ illustration
  - ☐ industrial
  - ☐ interiors

- ☐ location
- ☐ motion pictures
- ☐ product
- ☐ reportage
- ☐ slide films
- ☐ still life
- ☐ TV

.....[other services]

### COPY STUDIOS

257. [List any or all of the following on order form or your letterhead]
- ☐ catalogs, folders
  - ☐ direct mail, inserts
  - ☐ sales promotion
  - ☐ ads, commercials
  - ☐ print and air copy
  - ☐ publicity, P.R.
  - ☐ dealer aids, letters
  - ☐ product literature
  - ☐ presentations
  - ☐ newsletters, reports
  - ☐ annual reports
  - ☐ sales training
  - ☐ copy-contact serv.
  - .....[other services]



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illustration, fashion,  
cartooning, lettering,  
technical illustration,  
typography, paste-up.  
**SCHOOL OF VISUAL ARTS**  
209 E. 23 St., N.Y. 10  
MU 3-8897 catalog D

Stymie Light (ATF) 6-3.79; 8-3.21;  
10-2.41; 10#2-2.76; 12-2.18; 14-1.81;  
18-1.43; 18#2-1.61; 24-1.15  
Stymie Light It. (ATF) 6-3.62; 8-3.02;  
10-2.35; 10#2-2.66; 12-2.07; 14-1.71;  
18-1.38; 18#2-1.54; 24-1.1  
Stymie Light No. 190 (M) 6-3.92; 8-3.23;  
10-2.61; 12-2.2; 14-1.82; 18-1.44;  
24-1.15  
Stymie Light It. No. 190 (M) 6-3.56;  
8-2.94; 10-2.38; 12-1.99; 14-1.75;  
18-1.39; 24-1.11  
Stymie Light Cond. No. 690 (M) 14-3.2;  
18-2.61; 24-2.07  
Stymie Medium (ATF) 6-3.59; 8-3;  
10-2.28; 10#2-2.61; 12-2.05; 14-1.7;  
18-1.38; 18#2-1.52; 24-1.108  
Stymie Medium It. (ATF) 6-3.58; 8-2.9;  
10-2.23; 10#2-2.54; 12-2.03; 14-1.6;  
18-1.32; 18#2-1.47; 24-1.06  
Stymie Medium No. 290 (M) 6-3.92;  
8-3.23; 10-2.61; 12-2.2; 14-1.73;  
16-1.39; 24-1.09  
Stymie Medium It. No. 290 (M) 14-1.7;  
18-1.34; 24-1.07  
Stymie Medium Cond. No. 590 (M) 14-2.1;  
18-2.16; 24-1.7  
Swing Bold No. 217 (M) 14-2.35; 18-1.74;  
24-1.34  
Telephone Gothic Cond. No. 4 (I-Li)  
5½-4.89; 6-4.55  
Telephone Roman No. 11 (I-Li) 5½-4.89;  
6-4.55  
Tempo Alternate Bold (Lud) 24-1.226  
Tempo Black (Lud) 18-1.21; 24-89  
Tempo Black Extended It. (Lud) 12-1.305  
Topic Bold (B) 8-3.4; 10-2.95; 12-2.39;  
14-1.98; 16-2.03; 18-1.79  
Topic Bold It. (B) 8-3.4; 10-2.88; 12-2.37;  
14-2.03; 16-1.95; 18-1.72  
Tempo Bold (Lud) 6-4.02; 8-3.34; 10-2.61;  
12-2.31; 14-1.95; 18-1.47; 24-1.07  
Tempo Bold It. (Lud) 8-3.42; 12-2.44;  
14-2.07; 18-1.61; 24-1.18  
Tempo Bold Cond. (Lud) 6-5.34; 8-4.12;  
10-3.38; 12-2.94; 14-2.52; 18-1.95;  
24-1.45  
Tempo Bold Cond. It. (Lud) 8-3.931;  
10-3.320  
Tempo Heavy (Lud) 6-3.6; 8-2.81;  
10-2.43; 12-2.01; 14-1.79; 18-1.31;  
24-99  
Tempo Heavy It. (Lud) 12-2.07; 14-1.76;  
18-1.36; 24-1.02  
Tempo Heavy Cond. (Lud) 10-3.11;  
12-2.80; 14-2.39; 18-1.98; 24-1.48  
Tempo Heavy Cond. It. (Lud) 8-2.89;  
14-2.34; 18-1.93; 24-1.45  
Tempo Light (Lud) 6-4.73; 8-3.79;  
10-3.29; 12-2.75; 14-2.33; 18-1.76;  
24-1.29  
Tempo Light It. (Lud) 10-3.1; 12-2.66;  
14-2.25; 18-1.73; 24-1.28  
Tempo Medium (Lud) 6-4.47; 8-3.56;  
10-3.04; 12-2.75; 14-2.24; 18-1.72;  
24-1.29  
Tempo Medium It. (Lud) 8-3.93; 10-3.02;  
12-2.6; 14-2.24; 18-1.75; 24-1.23  
Textype w It. & S. C. (Li) 6-3.25; 7-3.05;  
8-2.93; 9-2.69; 10-2.48; 11-2.34;  
12-2.26; 14-2.09; 18-1.62  
Textype Bold & It. (Li) 6-3.43; 7-3.19;  
8-3.05; 9-2.8; 10-2.56; 11-2.45; 12-2.35  
(continued in a future issue)





*You are invited to enjoy  
the many advantages of  
modern Thermography on  
Rising Winsted Glo-Brite...  
Fine Paper at its Best*

Pure-white, lasting bright  
Rising Winsted Glo-Brite accentuates  
the classic third-dimension of hair-thin lines  
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and complements the many fascinating textures made  
possible by modern thermographic reproduction of line art.  
Creative thermographers specify Rising Winsted  
Glo-Brite to satisfy their most discriminating customers.

## Rising Winsted Glo-Brite

### Vellum, Bristol, Text and Cover

The many modern advances in thermography permit the highest-quality effects to be achieved, on a modest budget, on this fine, bright white sheet. With excellent bulk for weight, foldability, and sharp, clean embossing qualities, Rising Winsted Glo-Brite is perfect for thermographic reproduction of Invitations, Announcements, Direct Mail Promotions, and other formal and informal applications. This brilliant white sheet also can be selected for dependably superior reproduction by Offset, Letterpress, Gravure, Copperplate Engraving and Photogelatin processes.

Available Through Your Paper Merchants  
in the Following Sheet Sizes and Weights:

#### Vellum Finish

Sub. Basis 17 x 22	24	28	32	36	40
22 x 34	96M	112M	128M	144M	160M
Text Basis 25 x 38	60 70 80				
23 x 29		84M	98M	112M	
23 x 35		102M	118M		
25 x 38		120M	140M	160M	
35 x 45		198M	232M		
38 x 50			280M		

Cover Basis 50 x 26	50	65	80
20 x 26	100M	130M	160M
23 x 35	155M	201M	248M
25 x 40	200M	260M	320M
35 x 46	310M	402M	496M

Bristol Basis 22 x 34	2/56	3/56	2/64	3/64
22 x 34	224M	336M	256M	384M

Bristol Basis 22½ x 28½	2/50	2/60	2/70
22½ x 28½	200M	240M	280M

#### Thin Plate Finish

Bristol Basis 22½ x 28½	165M	(2/82½)
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#### Plate, Medium Plate, Calendar Plate

##### Calendar Medium Plate, Linen Finishes

Bristol Basis 22½ x 28½	200M	(2/50)
22½ x 28½	240M	(2/60)

Second Figure Denotes Grain Direction  
(Send for Price and Line Data)

Official converters of Rising Winsted Glo-Brite: The Williamhouse, Inc. for Envelopes, Weddings and Announcements; and Ideal Cards, Inc. and Otton Bros. Co., Inc. for Cut Cards. Samples illustrating the fine work of each of these converters will be sent on request.



Fine  
Paper  
at Its  
Best

Write for Rising's New Winsted Glo-Brite Sample Book RISING PAPER COMPANY, HOUSATONIC, MASS.

# A/D NEWS

**POPAI'S annual**  
**Nov. 7-9 in Chicago**

The 15th annual symposium and exhibit of Point of Purchase Advertising Institute will be held at McCormick Place, Chicago. General chairman is Howard Stumpf, manager display div., Hinde & Dauch Div., West Virginia Pulp & Paper Co. Attendance is limited to national and regional advertisers, agency executives, retailers and POPAI members. Nonmember producers of POP material, suppliers to the industry, art studio personnel, merchandising consultants will not be permitted on the exhibit floor. Symposium and exhibit information is available from Point of Purchase Advertising Institute, 11 W. 42 St., New York 36.

## Packaging Institute holds 23rd Forum Oct. 18-20

Forty-eight technical papers will be presented in 12 half-day seminars during PI's annual forum to be held at the Biltmore hotel, New York. Three concurrent seminars will be available so registrants may hear only those papers which apply to their particular specialties. Details from Packaging Institute, 342 Madison Ave., New York 17.

**Art Material Club  
presents awards Oct. 19**

The annual awards presentation and election and installation of officers will be held at Hotel Shelburne, 37th & Lexington, 6 p.m. Executive secretary Ralph Reichman is chairman of the evening.

## New York AG names Bob Peak Artist of the Year

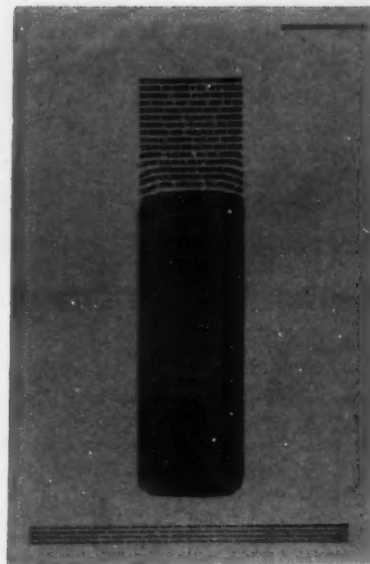
**Artists Guild's annual dinner Oct. 20 will honor illustrator Bob Peak, chosen**

by AG as Artist of the Year. The dinner will be held at the Society of Illustrators, 128 E. 63 St., at seven o'clock. The AG first vp James Ernst, BBDO, will be chairman of the evening. Non-members may attend. Details from Artists Guild, 129 E. 10 St.



**Product story** here in an amusing appealing way, but other Crane ads may take any approach. The new series to establish a new corporate identity for the manufacturer of plumbing, electronic controls, etc. will use this format. Each ad will feature 1 product rather than try for a complete corporate story, and each will be planned around one theme tied specifically to the particular product featured.

*Credits:* AD Jere Rowland, D'Arcy. Photographer Wingate Paine. Copywriter Jay Poole. Head, Stand. Med., body, Times Rom., Diamant Typographic Service.



**Creative handling of conventional problem** An ordinary bank-statement-of-condition ad has an out of the ordinary look in this newspaper page from the Cedar Rapids (Iowa) Gazette.

*Credits.* AD Morton A. Graham, W. D. Lyon Co., Cedar Rapids. Client Merchants Natl. Bank. Photographer Bob Nunn. Copywriter John Fisher. Copy is Alt. Goth. photo set, Lettering Inc. Bottom lines, News Goth.

**Paper show in Chicago  
Oct. 22-25**

National Paper Trade Assn.'s semi-annual convention, from Oct. 22 through Oct. 25 at the Conrad Hilton, Chicago, will open with an exhibit by 115 manufacturers and converters. The show will be open from noon to 6 p.m., Sunday

through Tuesday, and from 9 to noon on Wednesday, Oct. 25.

Theme of the convention is The Challenge of Change. Details from National Paper Trade Assn., 220 E. 42 St., New York 17.



**Egghead's drink** A 60-sec. commercial for Sprite has offbeat plaster characters (Napoleon and Josephine) who hear bells tinkle when bottles of Sprite are opened. Live pouring sequences are interspersed with the 3D art as bottle after bottle is opened until the characters are practically inundated with empty bottles.

**Credits:** AD Bob Miller, McCann-Marschalk. Creative director Bill Free. Producer Paul Blustain. Copywriter Dana Blackmar. Production company Pelican Films; AD/designer Chris Ishii, director Marc Statler, cameraman Fred Bornet.

#### DMAA's 44th convention in New York Oct. 10-13

The annual meeting of the Direct Mail Advertising Assn., to be at the Statler Hilton hotel, will include an Awards Breakfast, Oct. 11, a trade show, guest speakers, panel discussions, workshops, club meetings, and entertainment. A program committee headed by consultant Nicolas Samstag has prepared activities based on the convention theme, New Horizons for Direct Mail.

Instead of a keynote speaker, the convention will open with a panel of speakers: Benton & Bowles president William Hesse discussing Role of Direct Mail in the Advertising Agency; Uni-

versity of Iowa Professor William E. Porter, Communication—the Big Ball of Wax and How to Melt It; economist George Katona, director of economic behavior program of Survey Research Center, Ann Arbor.

Among the many panels is one composed of leading ADs discussing New Designs for Direct Mail. Included are: Suren Ermoyan, BBDO; Herbert Lubalin, SH&L; George Lois, Papert, Koenig & Lois; Robert Pliskin, B&B; Patric Rowley, McCormick-Armstrong; Lou Dorfman, CBS; Hans Sauer, D'Arcy; Alice Mosely, McCann-Erickson; Howard Munce, FCB. The panel will be held Thursday, Oct. 12, at 10:15 a.m.

The 3 top winners of the 1961 DMAA Leaders contest will be announced by contest chairman Ferd Nauheim, Kalb, Voorhis & Co., Washington. Gold, silver and bronze mailbox trophies will be presented and there will be a full color slide program of the winning campaigns. 50 Leaders Plaques and honorable mention certificates will also be awarded. The contest covered 17 classifications ranging from automobiles to circulation promotion.

In honor of the convention Mayor Wagner has proclaimed Oct. 6-13 Direct Mail Week in New York City.

For registration and details, contact Direct Mail Advertising Assn., 230 Park Ave., New York 17.

#### NAAS elects Charles Heston

National Assn. of Art Services is now headed by president Charles Heston, Charles Heston Associates. Other officers elected are first vp Dan Cassel, Comart Associates, Inc.; second vp Michael Fenga, Fenga & Donderi, Inc.; treasurer Irving Cummins, Art Department, Inc.; secretary Jack Seiden, Designers 3.

Committee chairmen are Charles Rutzler, Chartmakers, Inc., for Ways and Means; Leon Appel, Archer Associates, Membership; Charles North, Charles W. North Studios, Inc., Ethics; Antonio Granados, Graphic Directions, Program; Al Ross, Ross Art Studio, Publicity. Nominating committee chairman Hector A. Donderi presented his committee's choices for officers and committee chairmen.

Recently added NAAS members include Antonio Granados, John Hoover and William Yaris, all of Graphic Directions.

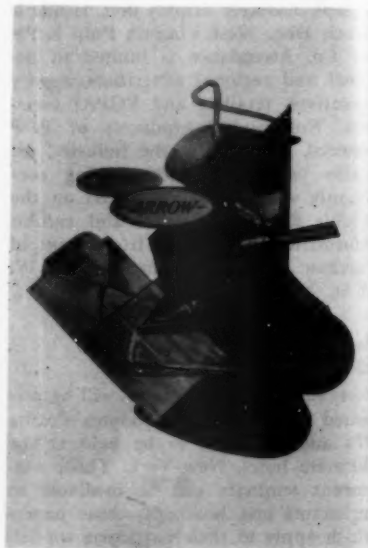
At the election meeting NAAS members were introduced to the association's new executive secretary, Julian Ross. He discussed the importance of the associa-

tion as a forum for exchanging views on problems common to the industry. He outlined programs for furthering NAAS activities as an active professional society and an effective trade association.

Guest speaker Art Direction publisher Don Barron commented on art studio groups he had visited in the middle west and west coast. He stressed the growing tendency of these associations to be regarded as spokesmen for the art services industry as a whole and noted special regional problems.

NAAS' September meeting was addressed by Lucius H. Coleman, of the accounting firm Stern, Porter, Kingston & Coleman, specialists in advertising and graphic arts. He spoke on Effective Time and Cost Control for Greater Profit.

A meeting is planned for late October or early November. For program or membership information, contact executive secretary Julian Ross, 220 W. 42, L.A. 4-9735.

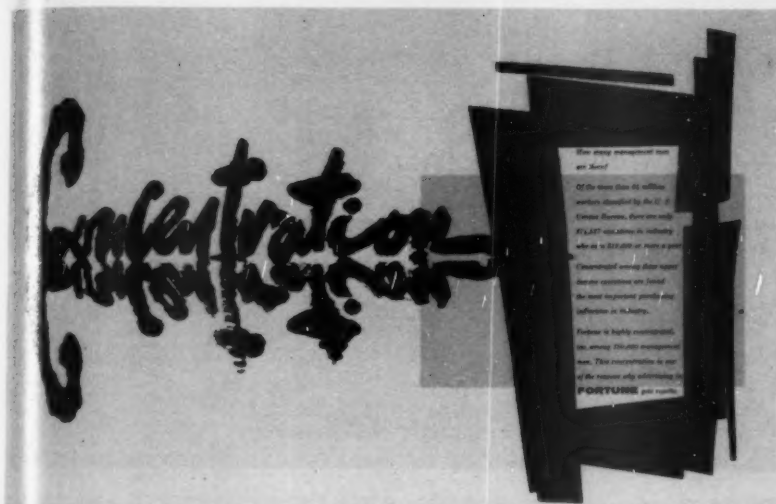


#### NVPA graphics award

A Cluett-Peabody display of plastic, metal and running water won merit award for POP graphics in the recently held Natl. Visual Presentation Assn. annual competition. The display, for Arrow Wash and Wear shirts, is in blue, yellow, red and white plastic forms on a metal stand. An integral pump and water container pass a continual flow of water through the shapes, over all the surfaces and lettering.

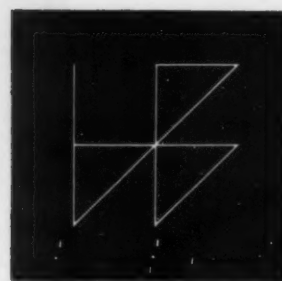
**Credits:** AD/designer Henry Kurt Stoessel, Stoessel Studio. Producer Lee Butler Co.





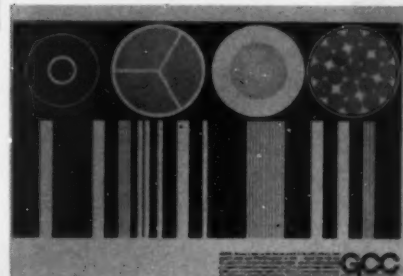
**Stepped by the point** Theme of business ads for Fortune is "concentration." Design of this spread uses copy point in black brush lettering plus wet reverse of art. Right hand page holds copy in flat color slashes of yellow, green, blue, black.

**Credits:** AD/designer Julian Archer, FSR. Copywriter Ray Winship, Fortune adv. prom, mgr. Type, Cent. Exp. Ital.; Advertising Agencies Service.



**For a colophon** New trademark for a single line unit publishers Harcourt, Brace & World styles the firm's initials. Designed for 1 or 2 color and for either reverse or outline form.

**Credits:** Designer Tom Geismar, Chermayeff & Geismar Associates.

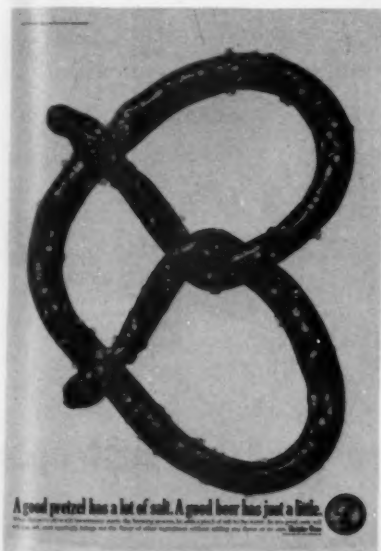


**Industrial interest—type, mechanical drawing**

General Cable Corp.'s 2 color spread campaign for Qualpeth cables relies on black and gray design with type and copy blocks in red. But general corporate campaign uses mechanical drawing illustrations in black, white and gray, and small copy blocks in black. This example shows cross sections of cables above cable lengths.

**Credits:** AD Wally Littman, Hicks & Greist. Copywriter Hank Volker. AE Bob Franke. The Echo ad: type illustration, Grot. No. 9, tracing and illustration. Resnick & Perry. Body type, Grot. No. 9, Haber Typographers. Cable ad: designer Wally Littman, illustrator Rosemary Cheria. Type, Frankl. Goth. Ext. Cond., Haber.

(continued on page 124)



**A new twist** Newspaper campaign for Rainier Beer (west coast) is based on full color

pages featuring one big picture, blunt statement in both illustration and copy.

**Credits:** AD Len Sirowitz, DDB. Photographer Horn/Griner. Copywriters Bill Bernbach and Ron Rosenfeld. Logo designed by Bernbach and Sirowitz. Type, head, Chelt. B. Ext. Cond.; text, Cent. O. S., Typographic Craftsmen.



**PDC elects** Ernst Ehrman, Ehrman & Reiner, has been elected chairman of the Package Designers Council's eastern chapter. A PDC member since 1955, he has served as national treasurer, chairman of the education and other committees. Other officers of the eastern chapter are vice chairman Norman Schoelles, Corn Products Co.; secretary-treasurer William N. Gunn, Stuart & Gunn.

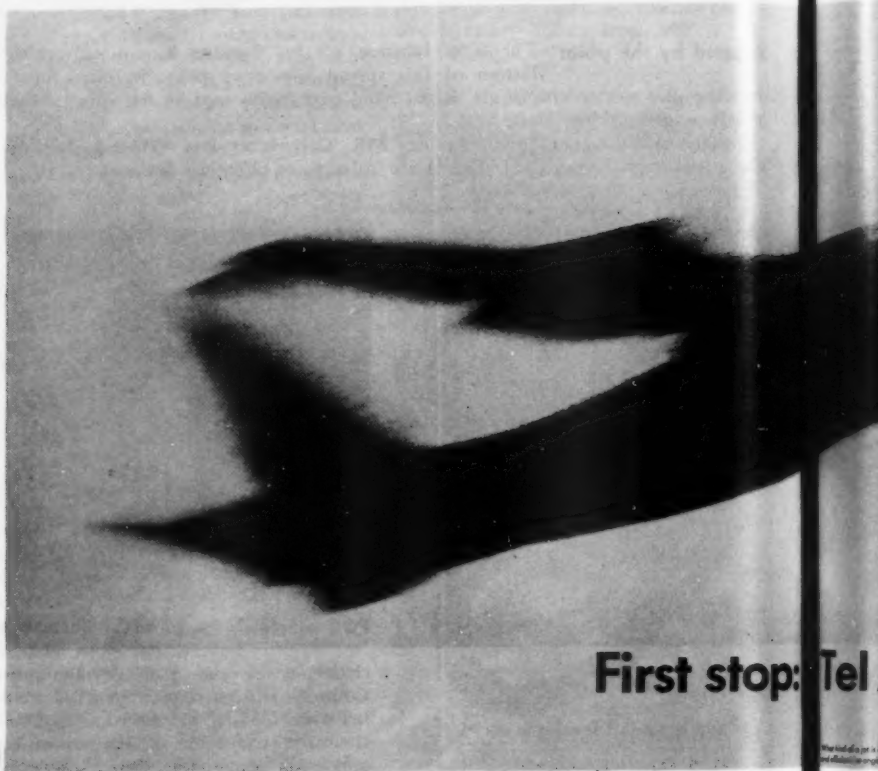
The midwest chapter, with headquarters in Chicago, has re-elected Rene Burvant chairman. He is a partner in Hoagland-Burvant-Mell Associates. Vice chairman is William Goldsmith, vp of Dave Chapman Inc. Secretary-treasurer is Lawrence E. Muesing, vp/partner of Design Dynamics.





1)

*Esquire*



3)

First stop: Tel

## WHAT'S NEW...WHAT'S BEST

*Art Direction's critic panel watches direct mail, displays, illustration, photography, packaging, newspaper ads, consumer and business magazine ads, posters, TV*



Gentlemen's Quarterly



op: Tel Aviv!

What did it take to get the new crop from New York to Tel Aviv? The new Boeing 707/400. The one with the built-in cargo container system, the most powerful... EL AL

#### 1, 2) A rare second guess

It isn't often one art director can second guess himself. But Al Greenberg, AD for Gentlemen's Quarterly and fashion AD for Esquire, recently did color spreads for both magazines featuring the same merchandise. Both were shot on location. Art Kane took the Esquire pic-

tures, first, in Eleuthera, Bahamas. The 35mm pix were originally planned for a gravure section, were actually printed letterpress. The GQ pictures were shot by Chadwick Hall from 2 1/4" x 2 1/4" Ektachromes taken in Bahia, Brazil. The merchandise for both, Mighty-Mac sailing jackets.



4)

#### 3) The blurred image

for this newspaper ad, lower half double truck, emphasizes jet speed better than the usual detailed illustration. Page position, layout, headline all work with the illustration to project speed.

Credits: AD William Taubin, DDB. Copywriter Dave Reider. Photographer John Ross. Type director Klaus Schmidt. Display type, Fut. Demi; text, Fut. Light, Composing Room.

#### 4) The soul of simplicity

A ten-sec. tv spot for Chix Baby Panty uses 1 still flopped back and forth in rhythm to music of a cha cha and a copy line spoken in cadence. The production is tied tightly to print campaign that uses the same photo.

Credits: AD Leonard Sirowitz, DDB. Producer Bruce McGuinness (now at Norman Craig Kummel). Copywriters Mary Wells, Paula Green. Photographer Horn/Griner. Film studio National Screen Service. Type, blow-up of Cent. B., Atlas Typo.

1) Karl Fink, Past president, director, Package Designers Council.

2) Georg Olden, TV group art supervisor, BBDO.

3) Garrett Orr, Eastern AD, Outdoor Advertising, Inc.

4) Robert DeLay, president, Direct Mail Advertising Team.

5) Peter Palazzio, formerly advertising & visual director of Henri Bendel.

6) Leonard Rubenstein, in charge of graphics, Clinton E. Frank, Inc.

7) John Jamison, AD, J. M. Mathes, Inc.

8) Gabriel de Milion-Czarnocki, AD Special Projects, Design Labs, Container Corporation of America.

9) Lester Rondell, vice president, executive AD, Greg.

10) Onofrio Pascione, vice president, head AD, Greg.



5)

#### 5) Youthful and fresh

print campaign for Springmaid sheets is in its second season. This is typical of the series—all overhead shots in outdoor locations. This green, yellow and blue photo was taken in the Blue Ridge Mountains.

**Credits:** AD Lee Batlin, Altman-Stoller. Photographer Norman Nishimura. Copy chief Lois Harmon. Headline, Chelt. Bold Ext. Cond.; text, DeVinne, Franklin Typo. Engraver Condé Nast.

#### 6) The spontaneous look

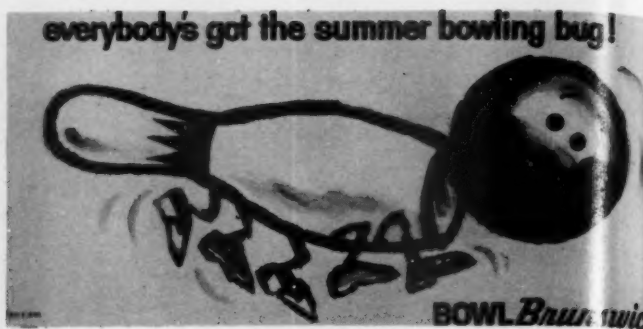
in outdoor. Bright watercolor bug character of bowling ball and pin for summery, informal cheerfulness in Brunswick bowling equipment campaign.

**Credits:** AD Emil Cohen, McCann-Erickson, Chicago. Artist Ted Carr. Hand letterer Hiro Tanaka. Copywriter David Evans. Lithographer Gugler.

#### 7) Illustration and trademark

tell the story. This 10th in the Business America series for Business Week magazine uses large brilliant area of woodcut symbolizing the Twin Cities, and a signoff trademark of the Business Week cover. The ad appears in both spread and 1 page versions in advertising trade magazines. The series offers lithographed reproductions of the woodcuts used throughout the campaign. To date over 15,000 reproductions have been distributed.

**Credits:** AD Joel Tanner, Donahue & Coe. Consulting AD Andrew Ross, Andrew Ross Studio. Artist Eugene Larkin, Minneapolis. Copywriter Peggy Eichelsdoerfer. Type, Stand. Reg., Advertising Agencies Service. Engraver Bingham.



6)



7)

#### 8) Refreshing simplicity

in toy pack for Eldon Industries. This contains polyethylene building bricks, used as part of the pack's design through liberal show-through via Mylar window. The pack is 1 in series for 6 preschool toys, all packs dark blue and each with a differing second color to identify product.

**Credits:** Construction development, graphic design, J. Chris Smith Inc., Hollywood. Containers produced by Southern California Carton Co., S. San Gabriel.

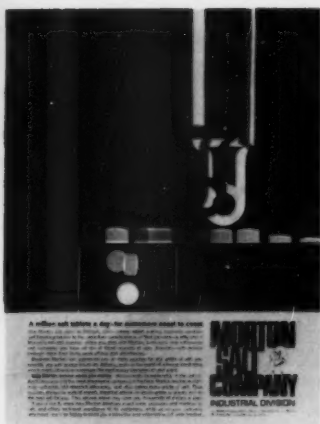
#### 9) Designing motion and speed

Industrial ad for Morton Salt Co. tells food canner customers that Morton produces a million salt tablets a day. Designer repeated shaft forms in overprinted colors—greens and blues—against blue background, used white, yellow, red accents. This ad is one in continuing corporate campaign stressing uniqueness.

**Credits:** AD Thomas R. Gorey, NLB Chicago. Artist Tom Kamifuji San Francisco. Copywriter Jim Sherburne. Hand-lettered logo. Type: head, Stand. Reg.; body, Grot. Light; Bertsch & Cooper. Engraver Hutchings & Melville.



8)



9)

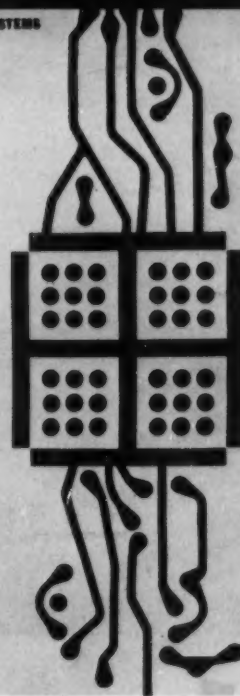


10)



11)

THE SYSTEM THAT BUILDS SYSTEMS



12)

#### 10) Color overpowers forms

in this cover illustration for California Ink's 8½x11 annual report. Rigid typographic layout contrasts to colorful, soft 4-color casein painting of printing press. The impasto is in dark brown and blacks with brilliant color areas of blues, red violet, vermillion superimposed. The background is a rich sienna.

Credits: AD/artist Joe Cleary, Logan & Carey, San Francisco. Letterer Dave Nelson. Compositor Spartan Typographers. Printed offset on chrome coat stock by Charles Wood Inc.

#### 11) Reusable packaging

General Mills' Ocelo cellulose sponges come in reusable high density polyethylene Marlex dishes (Sani-Tray). The package is wrapped in polyethylene coated cellophane.

Credits: Designers Lippincott & Margulies. Suppliers: Formed Container Corp., Orangeburg, N. Y.; Phillips Petroleum Co. (for the Marlex).

#### 12) Contemporary design

for contemporary equipment. Booklet cover for Beckman Instruments symbolizes an electronic system used to check for imperfections in other mechanical systems. Printed in 3 colors, black, orange and purple.

Credits: AD Lou Frimkess, Advertising Designers, Los Angeles. Designer/artist Maurice Yanez. Type: display, Frank. Goth. Cond. ATF; text, Caledonia, Lino; Advertising Designers. Stock, Hamilton Louvain text and cover. Lithographer Homer H. Boelter Inc.





13)

**13) Sweaters Fantastical**

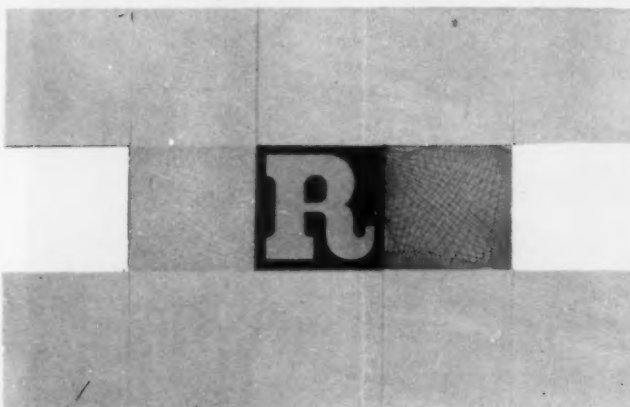
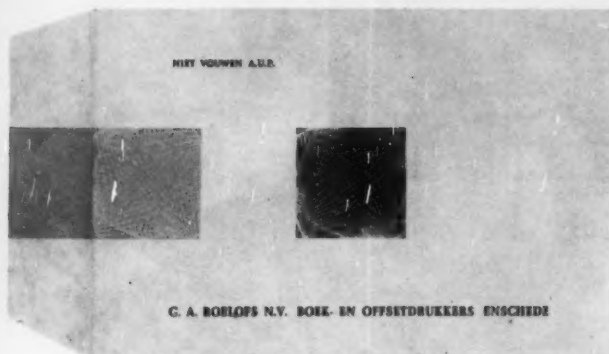
Men's fashion section in August Esquire featured b/w and color photographs of cast of The Fantasticks modeling sweaters. Each page featured actors in scenes from the off-Broadway musical. Text tied fashion copy to the book.

*Credits:* AD Bob Benton. Photographer Harold Krieger.

**14) Technically and artistically**

printer G. A. Roelofs' story must be told. The Netherlands firm's direct mail campaign is produced by a team of 8 freelance artists. This piece, second in a series of 8, is a diecut folder that opens out from both ends to reveal a design that combines diecut cutout shapes, and a range of color reproduction. Envelope is color- and design-keyed to the folder. 4 color offset lithographed on machine coated stock.

*Credits:* AD Bob Krone, photographer Ad Windig, and copywriter Jan Willem Holsberger, all of Amsterdam. Artist Ben Duyvelshoff, Weert. Headline, Egyptianienne; text, garamont cursief.



14)



15)



121

人足離れモーターで起る第一、第二の殺人事件のなぞ

サイコ

17日より

STIG LINDBERG

西武

ドライなマテニ

Fushiba

東宝

## JAPANESE AD ART

*oriental,  
with a dash  
of the West*

Here are some of the winners in the 14th annual Dentsu Advertising Awards competition. The type and the illustrations give away their source, but in many cases the design or the copy could have been done on Madison or Michigan.

For some examples of how wrong Kipling was about "... and never the twain shall meet", note:

- The "Psycho" play in Japan and the expressive lettering to advertise it.
- The his and "her" coffee cups.
- The dry, dry Martini (with an old, old olive).
- Many ads with English words and phrases.



(continued from page 115)



Carl W. Behl



Robert Ceasar

**Pitt Studios elects,** Carl W. Behl, executive vp and manager of the Cleveland office for 7 years, has been elected president of Pitt Studios. The company, one of the largest ad art suppliers between New York and Chicago, has a staff of more than 60 artists, offices in Cleveland and Pittsburgh. A new office has been opened in the American Bldg., Richmond, Va., with Robert Ceasar of Cleveland as general manager.

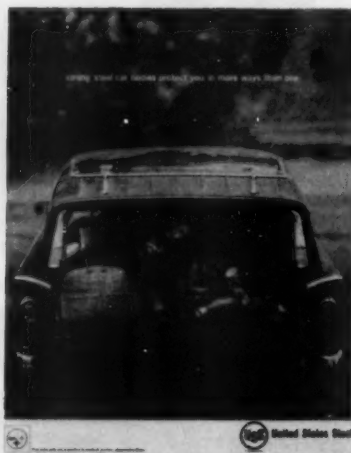
Behl, with Pitt since 1942 except for 3 years with the Naval Air Command during World War II, entered ad art when he joined Manning Studios, Cleveland, in 1935. He has been active in the Cleveland ADC and the Ad Club.



TV Guide works for peanuts

**A point in 4 pages** Light approach sells TV Guide to variety of accounts. The 4 page b/w ad used agency's new receptionist as model for the working layouts presented to account. (AD shot her with a Polaroid.) Client liked results so receptionist stayed as model for finished ad. She was a professional New York model, but won't return to the field.

**Credits:** AD Elmer Pizzi, Gray & Rogers. Finished photography, Mel Richman Inc. Model Alice Jeanne Allen. Copywriter Bob Schalk. Type: heads, Craw Clarendon; subheads, Cent. Schoolbook Ital.; body, Cent. Schoolbook; Typo. Agency PM Hal Molin.



**The protection of steel** Storytelling photo generates interest in US Steel's corporate campaign. Full color consumer page.

**Credits:** AD Arnold Varga, BBDO Pittsburgh. Photographer Horn/Griner. Copywriter Dave Ross, USS. Type, News Goth. B., Davis & Warde.



...it also works for beverages



...coronels



...coronels

...coronels



...demerits

...and what have you?



Best-selling weekly magazine in America... circulation grows to 7,000,000



If the recent Typographic Trends Study completed by the Type Directors Club called attention to greater use of distinctive papers as one of the six major graphic design trends of the year, the current Creativity on Paper exhibition, sponsored by Art Direction, proves the point.

325 pieces were chosen from over 1500 entries by judges Gordon Aymar, Noel Martin, and Bradbury Thompson. To properly publicize the exciting material in the show, Art Direction will:

1. Make quadruplicate shows available for traveling. Many groups can borrow and see the actual pieces very shortly.
2. Put the show on 35 mm slides with accompanying introductory and concluding comments and cards, keyed to the slides, with relevant credit data. This should make for excellent club luncheon and evening programs.

The show is already scheduled for five exhibits in October and November. Three times and places are known as of this writing:

1. At the DuPont suite of the NPTA Convention, Oct. 22-25, Conrad Hilton Hotel, Chicago. Colored paper pieces will be emphasized.
2. New York, the month of November at the Mead Library of Ideas, 230 Park Ave., 11th Floor.
3. Chicago, the month of November at the Mead Library of Ideas, 20 N. Wacker Drive.

The best way to see this show is to see the actual pieces. To borrow the show, write for details to Joyce Lister, Art Direction, 19 W. 44th St., New York 36, N.Y.

On the following pages just a fraction of the 325 winners are shown. There is also a complete list of the winning designers and of the papers used in the winning entries. Certificates suitable for framing are being mailed to the designer and client of each winning entry.

If you browse through the names of the winners you will find many of the country's best known designers. It becomes obvious that from coast to coast, name designers with longstanding reputations and younger designers whose names are just now becoming familiar, design with paper in mind. This point of view is adding distinction, individuality, beauty, memorability, effectiveness, to graphic promotions.

The Creativity on Paper exhibition will be held annually.

## CREATIVITY ON PAPER

*Credits for all named winning pieces begin on page 144.*

**NEW DESIGN EXHIBIT FOCUSSES ATTENTION  
ON PAPER COLOR AND TEXTURE  
IN RELATION TO GRAPHIC DESIGN  
AND ILLUSTRATION**

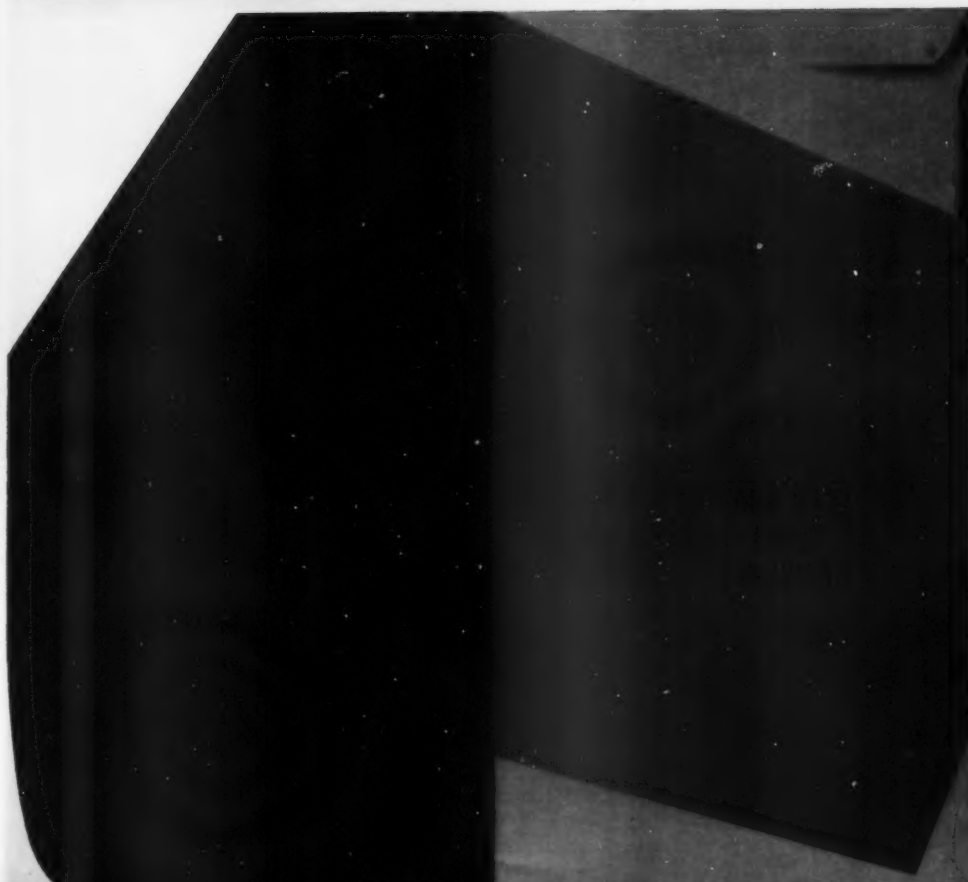




1



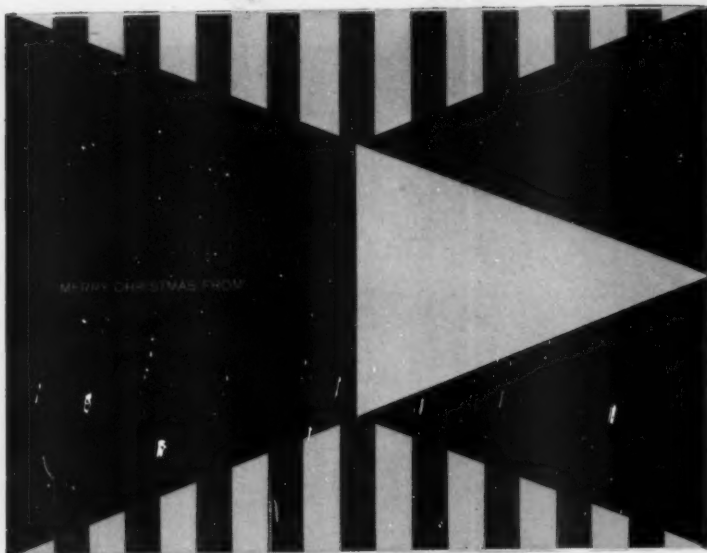
313



129



298



311



367



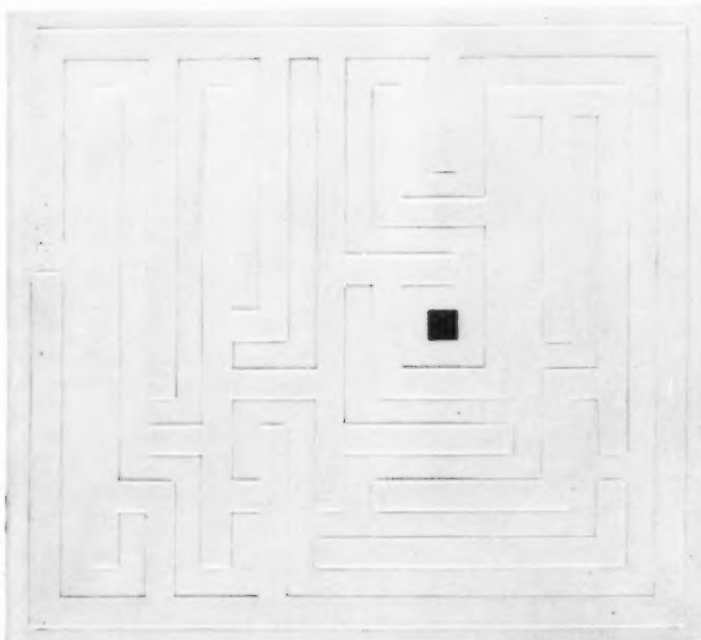
322



174



188



207



317

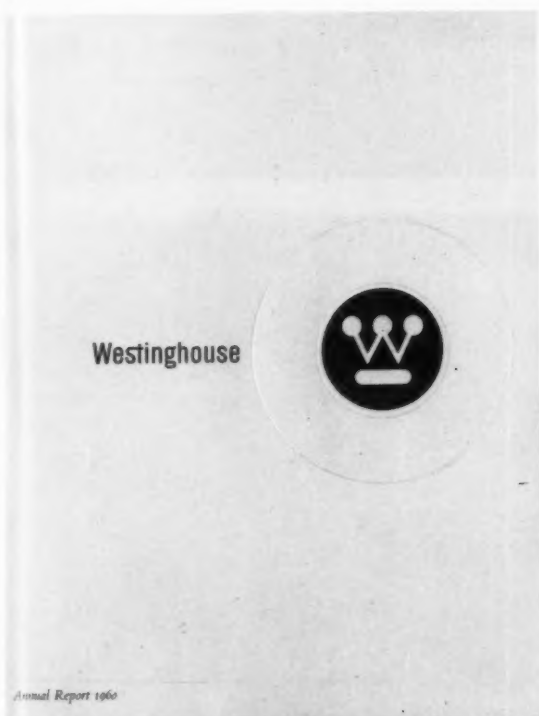


168





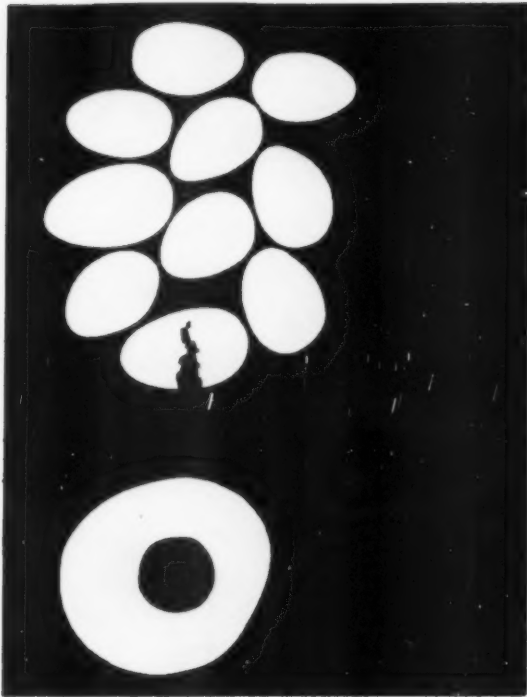
117



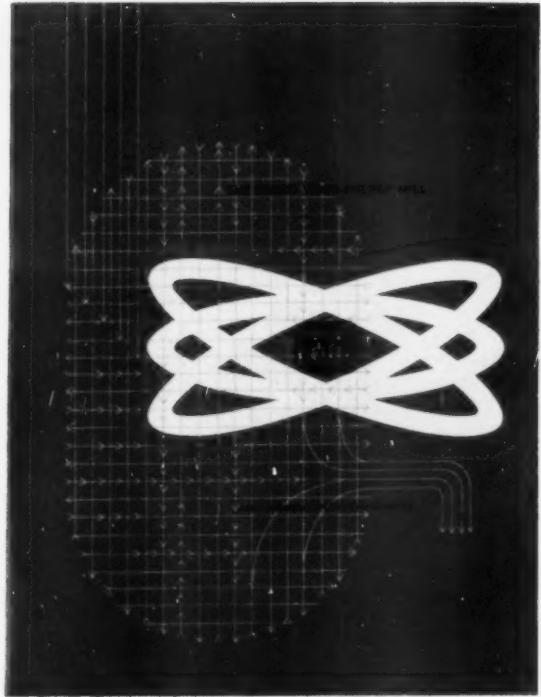
108



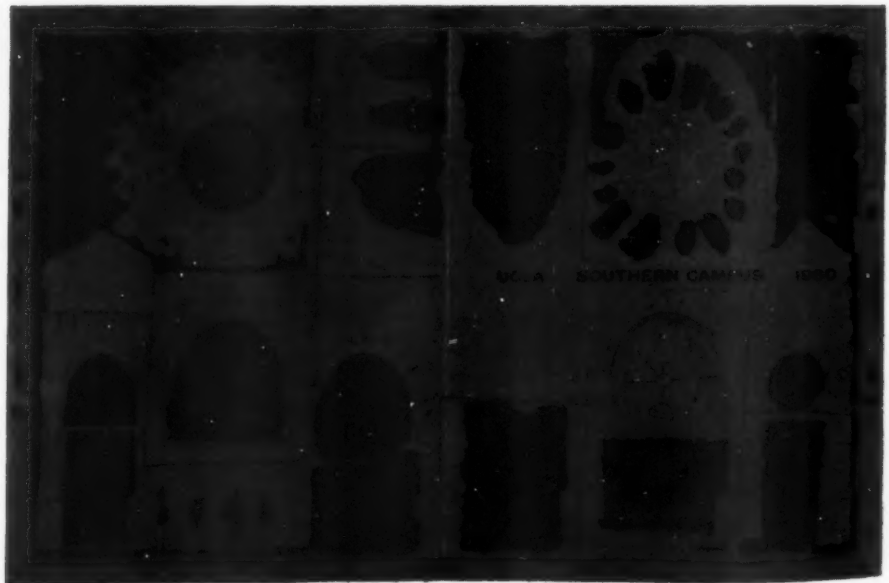
78



224



290



87



228



171



9

[illegible]

A faint, circular embossed seal or stamp is visible on the right side of the page. It features a central cross-like design, possibly a heraldic emblem, surrounded by concentric circles. The impression is subtle and appears to be part of the original document's design.

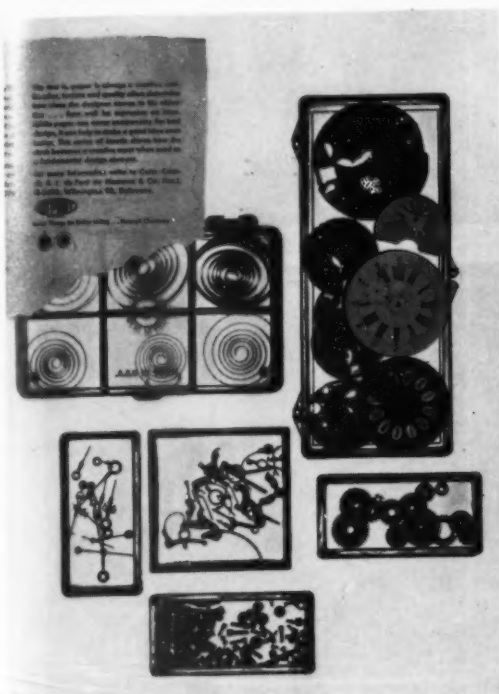
294



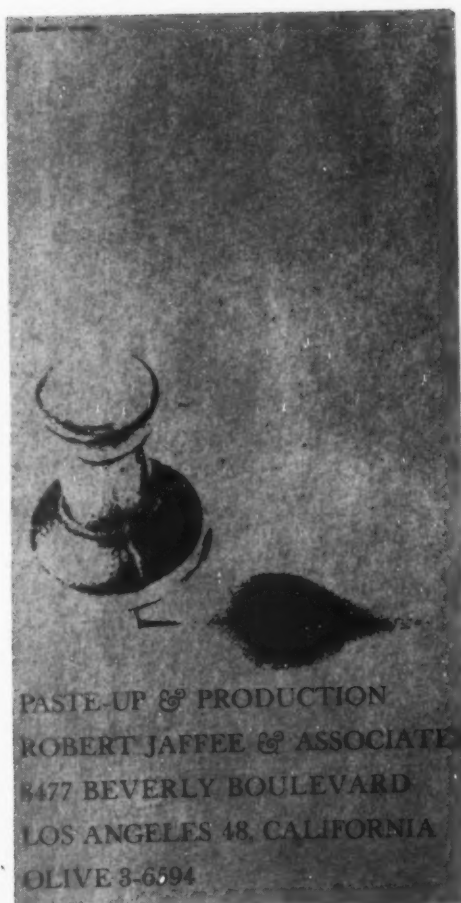
216

**TWAS** when all through the house  
Not a creature was stirring, not even a mouse.  
**THE** stockings were hung by the chimney with care,  
In hopes that St. Nicholas soon would be there.  
**NIGHT** The children were nestled all snug in their beds,  
While visions of sugar-plums danced in their heads;  
**BEFORE** And mamma in her wicker chair,  
And I in my cap  
**CHRISTMAS** Had just settled our heads for a long winter's nap.  
When out on the lawn there arose such a clatter,  
I sprang from my bed to see what was the matter.

2

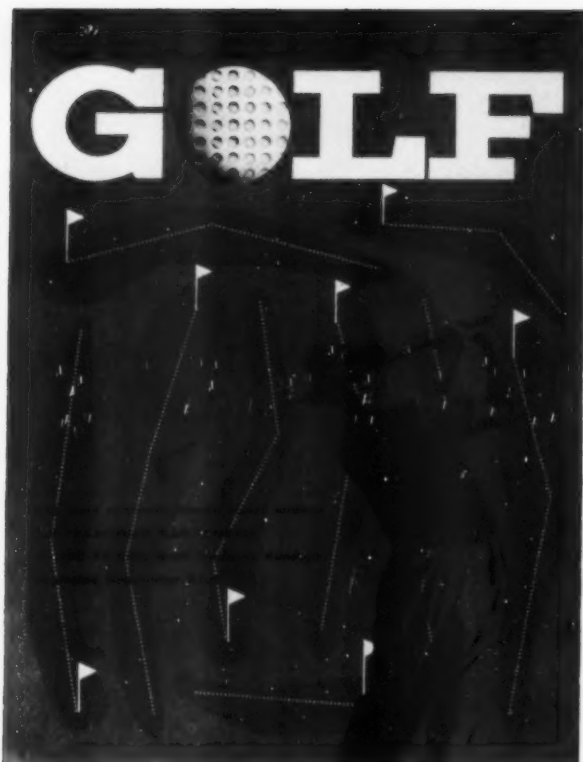


82

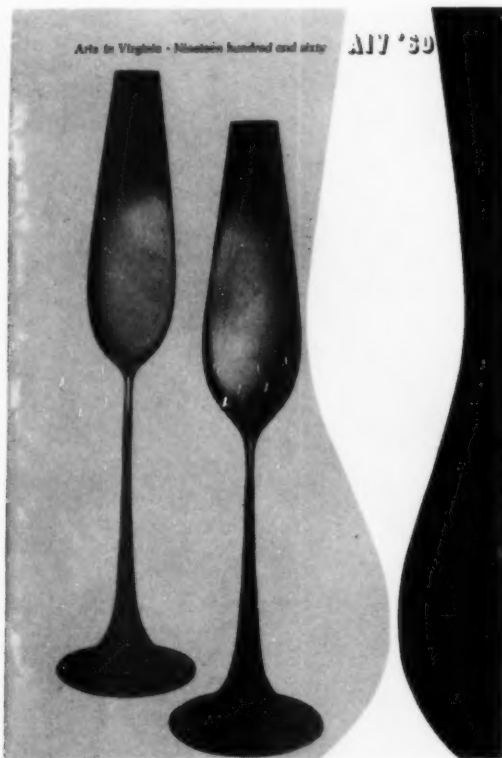


151

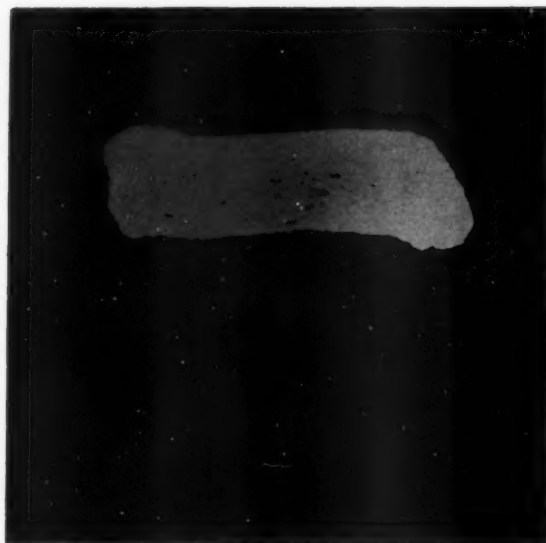




241



220



197



77

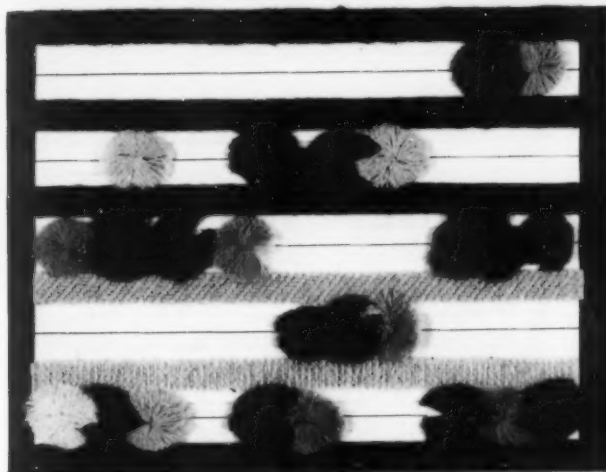
The big textile news for fall 1961 is the greater diversity of fashion colors and the stronger statement of color. There are three major color movements: first, the darkened, busy colors mixed with bright, clear shades; second, the pale colors mixed with both bright hues and pale ones; and third, pale colors used with other pale colors for a very new light-struck effect. We feel that color games will start as high fashion and should become volume as the season moves on. ■ Since the **MADemoiselle's** colors have been chosen not only for their individual excitement but for the way they relate to each other, you can give your imagination full play. Using any of the three formulas above, you can mix colors within a single fabric, a single garment or in an entire line of separation. The end result is completely full, ideal, yours originally but also the customer's if you give her an attractive choice. ■ A word here on how the colors work. The hats are "platform" or ground shades, jumping-off points for the "beads" of highlighting colors. These beads (or catchers) are not meant to be stationary. Take them out, let them hang from one platform to another, until they add up to your idea of fashion excitement. (Platform color names are on the back of this chart, in right margin on the back of the beads themselves.) Here are some suggestions for working with the shades: 1. Take a blackened platform shade and spin it with brights. For instance: deep blue. Try it mix beautifully with Red Fox and Fuchsia, can be made more worn-looking with accents of Ring Blue or Paddy Brown. Now by merely changing the proportions of each color, you can get an entirely different effect. 2. Start with a pale platform like Rush (gray) or Stone, add dollops of Peach and Ring Blue or Red Kite. 3. Aim for strong combinations with bright reds and yellows held together with deep blue. 4. Mix the pale colors and the busy ones for serene, unusual effects. 5. Create contrasts from colors never seen before in shades. To explore the broad realm of unusual colors like Mulberry and Pacifica mixed, do the same with berries, lemons. This way all the classic system can look brand new.

**COLOUR:** The general color picture is a warm, rich one. The reds and browns, from the very darkest to almost orange ones, are in the lead. Blues are tinged with greens, as in Turquoise and Pansy. Yellows also dip into greens and look more subtle. Intense fuchsia replaces the more sedate mauves and lilacs. Fashion designers: restriction of only the palest shades (like Peach, Pale Jade and Blue Haze), looking very new. ■ Black is back. Black does not appear as one of our platform colors because it tends to visualize, but don't underestimate black's importance next fall. It moves into new areas—very strongly into sportswear, for one. It's used in new ways: frequently as an accent color rather than a base. Watch for the return of black crepe.

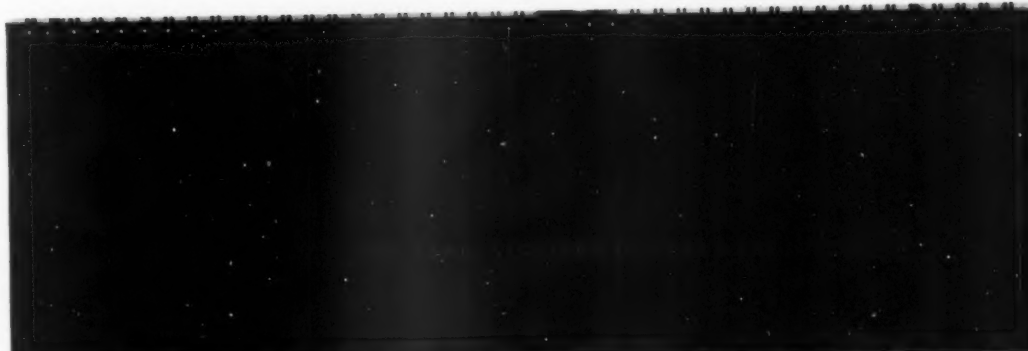
YARN DYES: COUNTRY ROYAL YARN DYING CO., INC.

**TEXTURE:** Texture is every bit as important as color. The combination of textures are as exciting as color mixtures. Look for fashion strength in cord and rib, ribbons, twills, gabardine. And lace or homogeneity knits and weaves: chambray, broadcloth, tweed with rules as big as fingerhills, jacquards. At the same time find smooth, buttery finishes: smooth fabrics or leather, plush, fleece, velours. And look for startling new marriages of fabrics: country twill, velvet and lace used in one garment; suede cloth, silky knitting and mottled wool in another. ■ Be bold, be different. Make up your own color and texture formula. No matter what your line is, **MADemoiselle's** colors always come up with the fashion game.

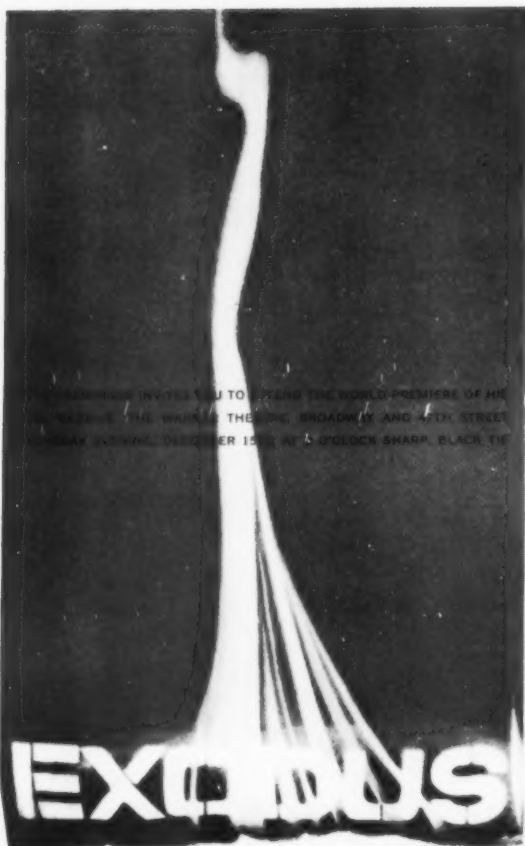
© 1961 by Street & Smith Publications, Inc. All rights reserved.



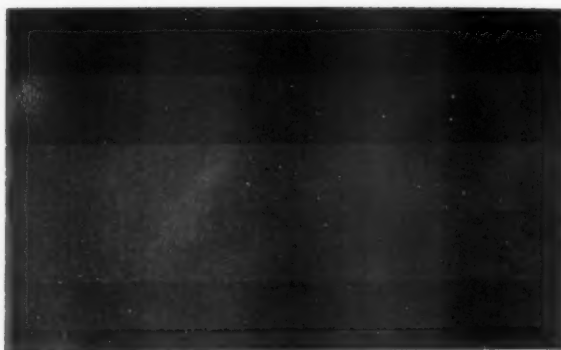
292



257



261



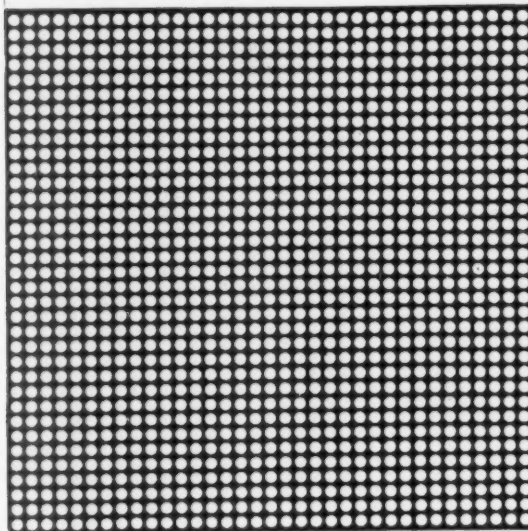
217



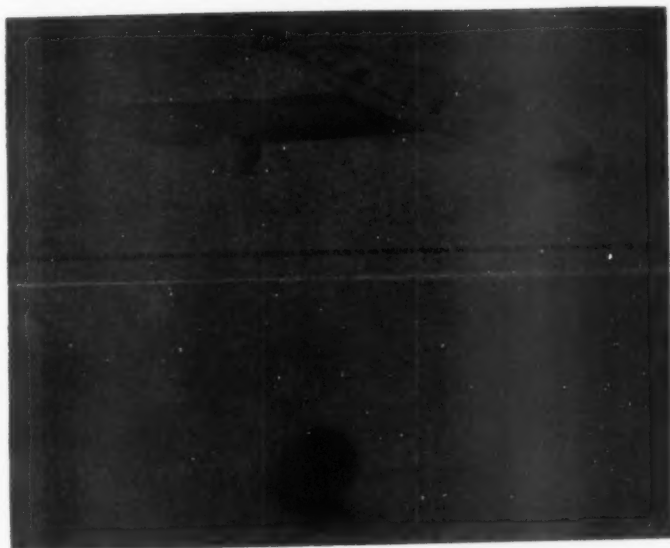
165



262



41



259

CIBA Speech Folder

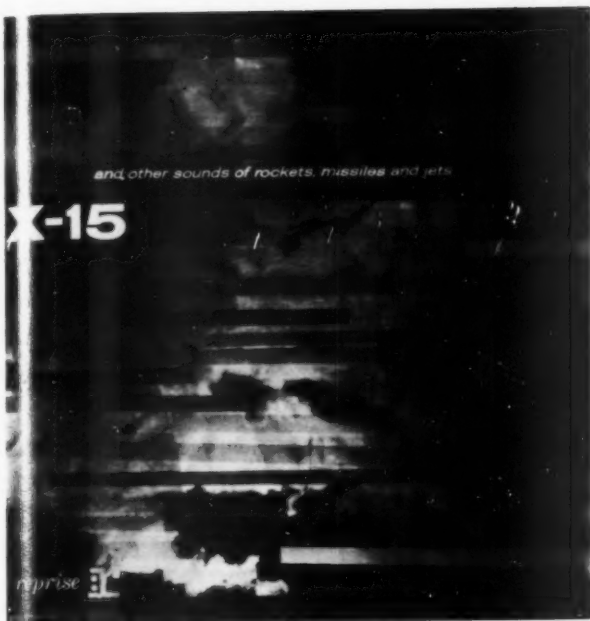


175

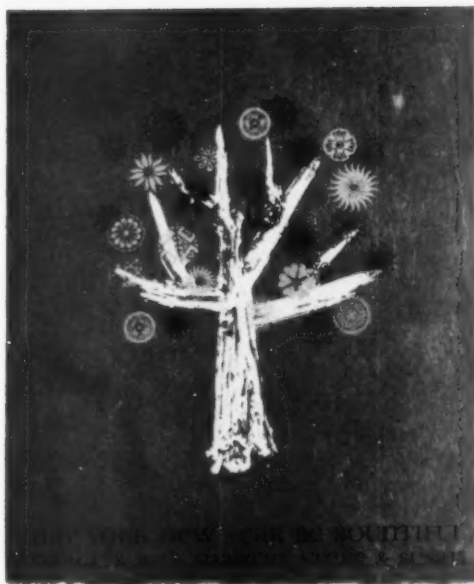


97

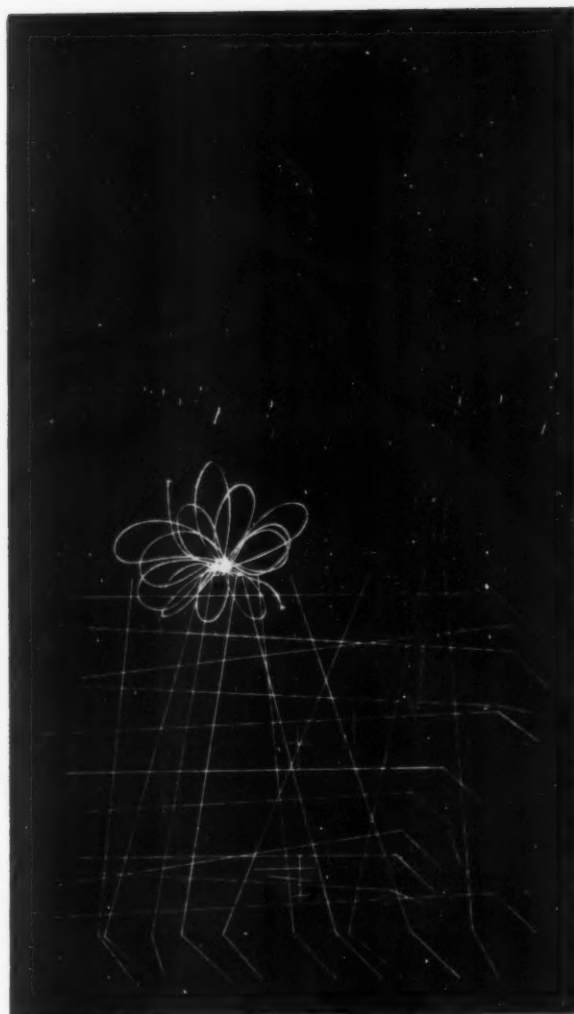




26



14



194



84



15

# COLOROID

## coloroid is here.

Coloroid is our new full-color presentation print, developed by Authenticolor's research team. Coloroid has improved whites, true reds, blues, yellows, quality approaching the transfer or custom "C" print. Coloroid has a semi-matte finish, easily mounted, simply re-mounted. Coloroid is fully mounted and color balanced. Coloroid requires no interchanges or separations. Coloroid delivery time, 24 hours. Coloroid prices top to buy must now have any size transparency or artwork. UP TO 40% OFF \$25.00 UP TO 100% OFF \$25.00 UP TO 100% OFF \$25.00

FOR FURTHER INFORMATION CALL: NORMAN HILL & SONS, COLOROID CORP., 525 LEONARD AVENUE, NEW YORK 17, NEW YORK

267





114



70



103



301

# WHERE ARE THE YOUNG FILMS GOING?

JULY 8 8:15  
from  
pre-historic  
surrealists  
to  
caligari

JULY 15 8:15  
paris,  
berlin and  
rochester  
films of  
renee clair  
marcel duchamps  
man ray  
bunuel  
dali  
sibley watson

JULY 22 8:15  
the  
nouvelle  
avant-garde

JULY 29 8:15  
berlin,  
london, and  
warren

dryden theatre,  
the george eastman house  
east avenue

4



# PAPER

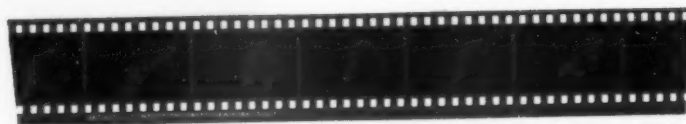
166

APRIL 23 THROUGH JUNE 4, 1961 IN THE PASADENA ART MUSEUM IN PASADENA, CALIFORNIA



213

RE



288

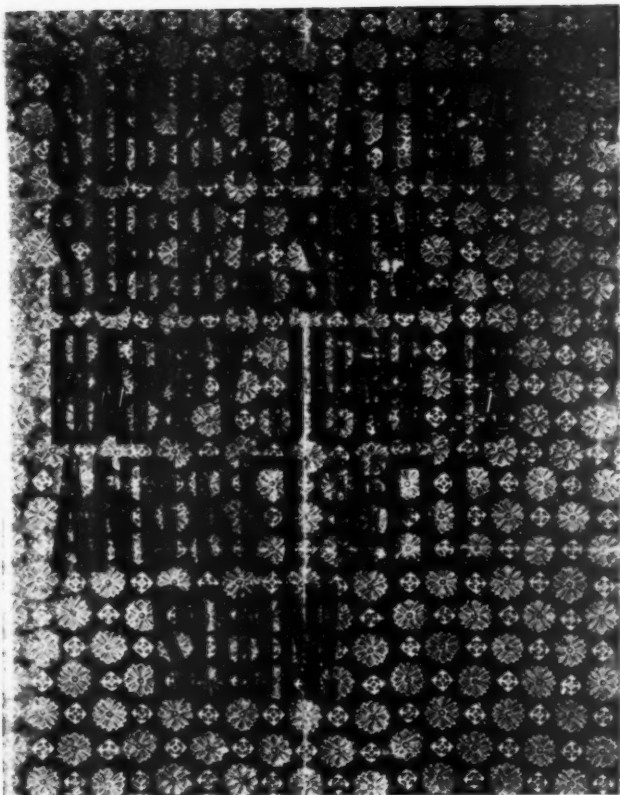


283

211



25



71



177





143

Strathmore Expressive Letterhead Papers



285

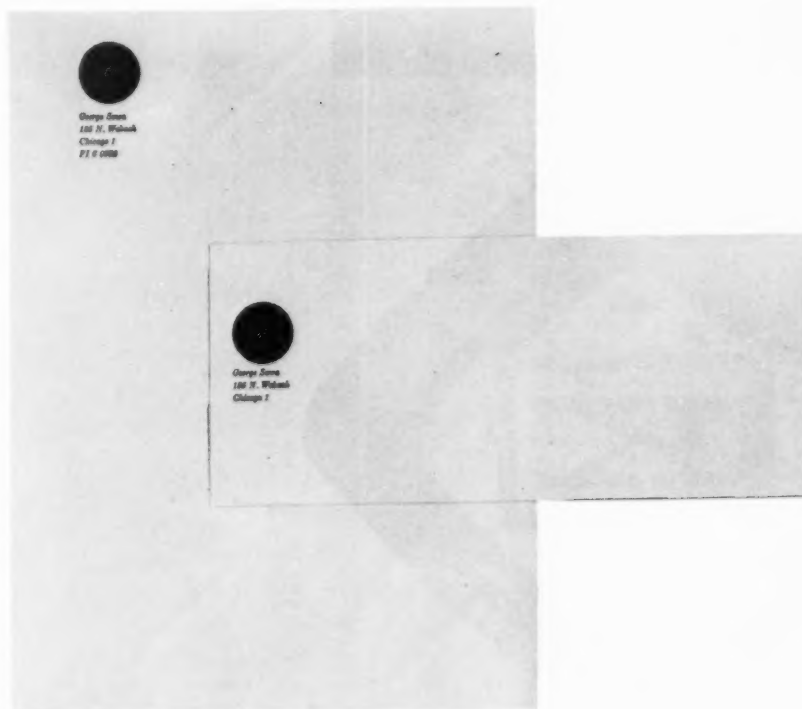


93





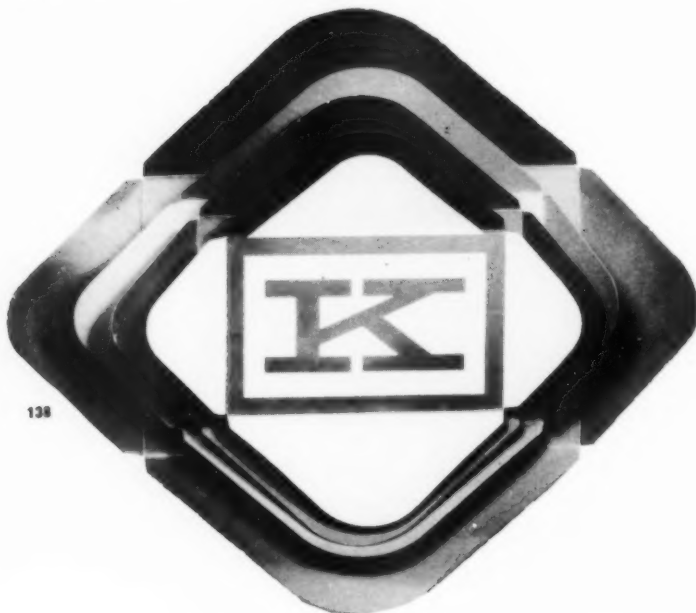
75



209



116



138

## CREDITS

Following is a list of the pieces chosen for the 1st Creativity on Paper show. Every effort has been made to make the credit data correct and complete, but at press time replies necessary to double check some data had not been received and in a few cases the entrant was not able to supply full production information. The boldface figures refer to pieces illustrated in Art Direction.

- 1 Tom Ballenger • Baxter & Korge ★ Birmingham, Standard Construction, brown
- 2 Tom Ballenger • Baxter & Korge ★ Birmingham, Standard Construction, brown
- 3 Harry & Marlon Zelenko • Davis, Delaney ★ Patterson's Parchment Co., Art Parchkin
- 4 Carl G. Zollo • Univ. of Rochester & Dryden Theater ★ Curtis, Stoneridge, green
- 5 Aaron Burns • Composing Room ★ Nelson-Whitehead, Fabriano Granite
- 6 Aaron Burns • Composing Room ★ Nelson-Whitehead, Toyogami, blue
- 7 Aaron Burns • Composing Room ★ Nelson-Whitehead, Toyogami, green
- 8 Aaron Burns • Composing Room ★ Nelson-Whitehead, Moriki
- 9 John Hoover • Graphic Directions ★ S. D. Warren, Offset Enamel, white
- 10 Saul Mandel • Saul Mandel, Robt. Gordon ★ Peninsular, Tuscan Cover, black
- 11 Ken Ayres & Robt. L. Willis • ADC of Indiana ★ Lee Paper Co., Corsican Antique Cover, gray
- 12 CIBA Design Staff • CIBA Pharmaceutical Products ★ Hopper, Sunray Vellum, white
- 13 Tom Ballenger • Baxter & Korge ★ Sorg, Parchtex, white
- 14 Will Martin • Will Martin ★ Nelson-Whitehead, Moriki
- 15 Don Madden • Graphic Directions ★ Parchment, white
- 16 Ralph Eckerstrom & John Massey • Int'l Design Conf. in Aspen ★ Mead, Moistrite Offset, white
- 17 Jerry Soling • Jerry Soling ★ Curtis, Curtis Rag, and yellow construction paper
- 18 Wm. Backalenick & A. M. Markson • McCall's Magazine
- 19 John Murphy & Wm. Backalenick • McCall's Magazine
- 20 Jack Birdsall • Rolland Paper Co., Ltd. ★ Rolland, Rockland Bond, white
- 21 Fred Mintz • Aerospace Security ★ Hamilton, Hamilton Vellum, white
- 22 James O'Bryan • New York Mirror ★ Strathmore, Pastelle White, Antique Cover & Pastelle White Antique Text
- 23 Gregory Bruno • The Maplewood Club ★ Curtis, Tweedweave Text, brown
- 24 Cranston & Eysnogle • San Fran. Adv. Club, Jr. Dept. ★ International, Ticonderoga Text, ivory
- 25 Tor Winstrup • Adv. Agcy. Prod. Mgrs. of L. A. ★ Certificate: Translucent Parchment Bristol; Container: Strathmore, Strathmore Cover
- 26 Merle Shore • Reprise Records ★ Kimberly-Clark, Prentice Coated Cover, laminated to aluminum foil
- 27 Merle Shore • Reprise Records ★ Gilbert, Gilbert Label, white
- 28 Richard F. Lopez • Flock Embossing ★ Flock Embossing Corp., Cotton Velour
- 29 Barton Gillette Co. • Trinity College ★ Strathmore, Fairfield Bristol, white, Crocker, Burbank, Herculite Offset Enamel, white, Nelson-Whitehead, Moriki, Strathmore, Chroma, gray, Construction papers
- 30 Oscar Ross • Honey & Oscar Ross ★ Howard Smith, Mayfair Antique, yellow
- 31 Edw. G. DeMartin • E. I. du Pont, Dyes & Chem. Div. ★ Curtis, Tweedweave Cover, brown, Strathmore, Rhododendron Cover, gray, Peninsular, Tuscan Cover, black, Peninsular, Wolverine Cover, blue, Hamilton, Andorra Cover, white, Hammermill, Dura-Glo Cover, yellow, Schroeder Pine Tree Cover No. 94
- 32 Robert M. Jones • Stamford Museum
- 33 Robert M. Jones • Gladhand Press
- 34 Robert M. Jones • High Ridge Church ★ Japanese
- 35 Will Burtin • I.B.M. ★ Champion Kromekote, white
- 36 Will Burtin • I.B.M. ★ Champion, Kromekote, white
- 37 Will Burtin • I.B.M. ★ Champion, Kromekote, white
- 38 Robt. C. Smith • Univ. of Cincinnati ★ Beckett, Beckett Text, white
- 39 Noel Martin • Champion Paper ★ Champion—cover: New Experimental Cover—inside cover liner: Champion Colorcase Drum Finished Litho, gray—inside sheets: New Experimental Offset, blue & gray
- 40 Noel Martin • Champion Paper ★ Champion—Cover: Kromekote Castcoated 1 Side Cover; Inside sheets: Garamond Text, Wedgwood Offset, Pinehurst Offset, Chalice Opaque, Templar Coated' Offset, Kromekote Cast Coated 2 Sides Enamel, Wedgwood Coated Offset, all white
- 41 CIBA Design Staff • CIBA Pharmaceutica: Products ★ Champion, Kromekote Boxboard
- 42 Wm. Backalenick • Comart Assoc.
- 43 CIBA Design Staff • CIBA Pharmaceutical Products ★ S. D. Warren, Cumberland Dull Text; Nelson-Whitehead, Fabriano Cover, gray; Fabriano Light, gray
- 44 CIBA Design Staff • CIBA Pharmaceutical Products ★ Strong Folding Vellum, white
- 45 Phil Kirkland • General Dynamics/Astronautics ★ Crescent Board
- 46 Phil Kirkland • General Dynamics/Astronautics ★ Crescent Board

BOLD FACE NUMERALS INDICATE ILLUSTRATED PIECES. DESIGNER'S NAME FOLLOWS NUMERAL, ● INDICATES CLIENT, ★ INDICATES PAPER

- 47 Phil Kirkland ● General Dynamics/Astronautics ★ Crescent Board
- 48 Norman Gollin ● L. A. County Museum ★ Brown Strongkraft
- 49 Ray Aron & Bill Falcone ● Johnson & Johnson ★ Champion, Kromekote
- 50 Ray Aron & Bill Falcone ● Johnson & Johnson ★ Champion, Kromekote
- 51 Wm. R. Chiles ● Jaggars-Chiles-Stovall ★ Patterson, Parchkins Mottled Art Parchment, white
- 52 Bernard Nagler ● The Pat McDermott Co. ★ Wausau, Wausau Text with matching cover stock, gray
- 53 Tony Zamora ● Aluminum Extrusions ★ Miller, Silver Foil Board
- 54 Fred Mintz ● Aerospace Security ★ Nat'l Foil Co., Natco, silver
- 55 Fred Mintz ● Aerospace Security ★ Nat'l Foil Co., Natco, silver
- 56 Fred Mintz ● Aerospace Security ★ Nat'l Foil Co., Natco, silver
- 57 Fred Mintz ● Aerospace Security ★ Nat'l Foil Co., Natco, silver
- 58 Fred Mintz ● Aerospace Security ★ S. D. Warren, Cumberland Gloss, white
- 59 Fred Mintz ● Aerospace Security ★ Hamilton, Hamilton Vellum, white
- 60 Bebe Gershenzon ● Cooper Union
- 61 Rene H. Bittel ● Rhodia ★ S. D. Warren, Offset, white
- 62 Rene H. Bittel ● Holiday Magazine ★ Champion, Kromekote
- 63 Mel Richman Studios, Al Storz ● Davis, Delaney ★ Strathmore, Alexandra Japan, white
- 64 Frank Mayo ● Frank Mayo ★ Strathmore, Rhododendron Cover, frost gray
- 65 Frank Mayo ● Frank Mayo ★ Curtis, Fluoro Antique Cover
- 66 Gordon Price ● Standard Packaging Corp., Eastern Div. ★ Eastern, Pastel Offset, pink
- 67 Robt. W. Regier ● Bethel College ★ Curtis, Tweedweave Cover, white
- 68 Robt. W. Regier ● Coronado Publications ★ Mohawk, Cortlea Text, white
- 69 Elsa Kula ● Elsa Kula ★ Ozark Railroad Board, orange yellow
- 70 Milton Glaser ● Seymour Chwast ● Push Pin ★ Mohawk, Construction paper, blue
- 71 Bob Matheny ● Hand Set Press ★ Nelson-Whitehead, Tea Chest Paper
- 72 John Evans ● Dale Carnegie School ★ Howard Smith, Byronic Text Cover, white
- 73 Carl Brett ● Parsons & Assoc. ★ Hammermill, Bond, gray
- 74 John F. Gilbert ● John F. Gilbert ★ Mohawk, Navajo, red
- 75 Robert Wesley ● Town & Riber Estates ★ Strathmore, Fairfield Text, pink-white
- 76 Joseph L. Baum ● Woodland Park ★ Cover: Hamilton, Starwhite, white; Inside: Pejepscot, Topsham, blue & gray
- 77 Tomi Ungerer & Richard Hess ● E. I. du Pont, Dyes & Chem. Div. ★ Peninsular, Tuscan Cover, granite
- 78 Seymour Chwast & Richard Hess ● E. I. du Pont ★ Schroeder, Pine Tree Cover
- 79 Saul Bass ● E. I. du Pont, Dyes & Chem. Div. ★ Strathmore, Beau Brilliant, blue
- 80 Paul Rand ● E. I. du Pont, Dyes & Chem. Div. ★ Mohawk, Construction paper, brown
- 81 Leo Lionni ● E. I. du Pont ★ Mead-Wheelwright, Potomac Cover, yellow
- 82 Sol Mednick & Richard Hess ● E. I. du Pont, Dyes & Chem. Div. ★ Hamersley, Glassine, yellow
- 83 Ron Rae ● LeBeau Studios, Inc. ★ Pyrotex, Pyro Cover, black
- 84 Richard H. Flack ● Richard H. Flack ★ Mohawk, Construction paper, blue
- 85 William Hermes ● American Cyanamid, Dyes Dept. ★ Mohawk, Artemis, tan
- 86 Abe Gurvin ● Woodard & Assoc. ★ Kraft Wrapping Paper, brown
- 87 Abe Gurvin ● UCLA Southern Campus 1960 ★ Strathmore, Beau Brilliant, purple
- 88 I. Kikuchi ● John F. Mawson Co. ★ Nelson-Whitehead, Moriki 1018, yellow
- 89 I. Kikuchi ● John F. Mawson Co. ★ Nelson-Whitehead, Moriki 1014, brown
- 90 I. Kikuchi ● John F. Mawson Co. ★ Nelson-Whitehead, Moriki 1016, grey
- 91 I. Kikuchi ● John F. Mawson Co. ★ Nelson-Whitehead, Okawara, white
- 92 Sai Jon Bue ● Koodin-Lapow Assoc. ★ Mohawk, Mohawk Superfine Tissue
- 93 Seymour Chwast & Phil Gips ● Time, Inc. ★ Groundwood Offset, white; cover, Champion, Kromekote
- 94 Robert Pease & Gene Icardi ● Pease-Icardi ★ Miller Falls, Onion Skin, pink
- 95 Reed Viemeister ● The Mead Corp. ★ Mead-Wheelwright, Potomac Cover, white
- 96 Jack Ellenberger & Richard Bell ● Cambria Spring Co. ★ Cover: S. D. Warren, Lusterkote; Inside: Warren's Cameo Brilliant Dull
- 97 Robert Conover ● Kaiser Engineers ★ Strongkraft Wrapping
- 98 Ron Anderson ● Advtg. Artists Assn. of Wichita ★ International, International Cover, café
- 99 Edward X. Redings ● Westinghouse Electric ★ Cover: Strathmore, Pastelle; Strathmore, Red Silverflake Text; Text: Strathmore, Pastelle, Natural White
- 100 Bert C. Chambers ● Strathmore Paper ★ Strathmore, various grades
- 101 Nanette V. Hucknall ● Ralph W. Grauert, Inc. ★ Strathmore, Alexandra Japan, green
- 102 Abe Gurvin ● Woodard & Assoc. ★ Pejepscot, Rainbow
- 103 Abe Gurvin ● UCLA Southern Campus 1960 ★ ALCOA, Aluminum Foil-Laminated to 80# Coated Book, Silver Hi Gloss Smooth
- 104 William Hermes ● American Cyanamid, Dyes Dept. ★ Allied, Colorcraft, yellow
- 105 Paul Salcito ● TV Guide Magazine ★ Mohawk, Superfine Cover, white; construction Paper, brown; Peninsula, Wolverine Cover, blue
- 106 Joe Weston ● Systems Div. of Beckman Instruments ★ Strathmore, Beau Brilliant Cover, yellow; Allied, Colorcraft Offset, pumpkin & yellow
- 107 Bernard Owell ● Caswell-Massey Co. ★ Mohawk, Construction Paper, brown; Envelope: Bogus Craft
- 108 Edward X. Redings ● Westinghouse Electric ★ Cover: Mohawk, Natural White Superfine #65; Text: Mohawk, Natural White Superfine #80
- 109 Noel Martin ● Champion Papers ★ Champion, 10 pt. Kromekote 2 Sided Cover, Wedgwood Enamel, Opaque Chalice, Wedgwood, Lynnfield Embossed
- 110 John Milanovits ● Brown Shoe Co. ★ Mead, Moistrite Offset, white; Hollingsworth & Whitney, White Mobile Tag
- 111 Richard M. Gangel ● Sports Illustrated ★ Hennepin, Fibertone, tan
- 112 Marshall Roath ● Mr. Guy Mens Shop ★ Long View Fiber Co., Nuline Kraft
- 113 Don Smith ● Potlatch Forests, Inc. ★ Potlatch Offset Book, white
- 114 Ron Anderson ● Adv. Artists Assn. of Wichita ★ Primary Cover, violet
- 115 Jack Byrne & Mel Richman ● The Decker Corp. ★ Cover: Mohawk, White Poseidon Bristol; Tissue: Brownville, White Brownville Bond; Insert: Strathmore, Pyro Brown Rhododendron Cover; Text: Mohawk, White Poseidon Opaque
- 116 Douglas Kennedy ● Southwestern Engineering ★ Cover: Ingrams Alcoa Foil Cover, laminated to E. Texas Paper & Pulp, Texcard; Text: Kimberly-Clark, White Prentice Velvet Dull Coated Enamel; Overlays: R. W. Paper Co., Seaglass Tracing Vellum; Return Post Card: International, White Springhill Index; Blind Embossing Die: Coast Book Cover
- 117 Jacob Landau & Mel Richman ● Jacob Landau ★ Cover: Bogus Paper; Insert: White Airmail Bond; Text: Oxford, white coated
- 118 Pete Zoellick ● Besser Co. ★ Envelope: Strathmore, Rhododendron, black; Body: Strathmore, Impress Satin Text, white; Fly Sheet: Keuffel & Esser, Tracing Vellum
- 119 Robert Staples ● NBC TV Sales Planning ★ Strathmore, skyblue Cover
- 120 Edw. G. DeMartin ● E. I. du Pont, Dyes & Chem. Div. ★ Mead, Potomac Cover, green; Northwest Paper, Carlton Bond, green; Appleton, Tough Check Stock, red; Standard Pkg. Corp., Du Pont Register Bond, yellow; Peninsular, Tuscan Cover, blue; Gilbert, Du Pont Watermarked Bond, white
- 121 Stan Stubenberg ● NBC TV Sales Planning ★ Champion, Kromekote, white
- 122 Stan Stubenberg ● NBC TV Sales Planning ★ Strathmore, Fairfield, white; Text: Strathmore Pastelle, white
- 123 Irving Gould ● Jerrold Electronics ★ Cover & Inserts: Lee, Teton, grey; Text: Hamilton, Andorra Text, white
- 124 Burton Kramer ● Geigy Chemical Corp. ★ Beckett, Buckeye Cover, turquoise
- 125 Burton Kramer ● Geigy Chemical Corp. ★ Curtis, Fluoro White, Antique Cover
- 126 Burton Kramer ● Geigy Chemical Corp. ★ Curtis, Fluoro, Antique Cover
- 127 Burton Kramer ● Geigy Chemical Corp. ★ Peninsular, Tuscan Cover, tangerine
- 128 Robert M. Jones ● Stamford Museum ★ Japanese
- 129 Robert M. Jones ● Grant Midgley ★ Granitex
- 130 Robert M. Jones ● The Joneses ★ Day-Glo Converted
- 131 Robert M. Jones ● Glad Hand Press ★ Hamilton, Kilmary Text
- 132 Robert M. Jones & Irving Werbin ● RCA Victor Records ★ Hamilton, Gainsborough Cover & Text
- 133 Edward X. Redings ● Westinghouse Electric ★ Cover: Curtis, Tweedweave, brown; Flyleaf: Brown wrapping paper; Text: Colophon
- 134 Lewis T. Ford, Jr. & Mel Richman ● Ladies' Home Journal ★ Hamilton, Andorra Text, gray
- 135 Richard Welling & David Godfrey ● Pratt & Whitney Aircraft ★ Cover: Cochran Aluminum Foil; Inside: S. D. Warren, Lustrekote, white; Center spread: Strathmore, Beau Brilliant, white
- 136 Robert Fabian ● I. Miller Salons ★ Mead-Wheelwright, Potomac Cover, café
- 137 Richard Welling ● Pratt & Whitney Aircraft ★ Cover: Strathmore, Cover, gray; Inside: Linweave, Della Robbia, tobacco; Mead, Moistrite, white
- 138 Morton Goldsholl Design Assoc. ● Karolton Envelope Co. ★ Kimberly-Clark, Prentice Velvet, white
- 139 Otto Fuchs ● Rochester Typographic Service ★ Strathmore, Silverflake, ivory
- 140 Freeman G. Craw ● Mohawk Paper Co. ★ Mohawk, Superfine Text

- 1 Freeman G. Crow • Walker Engraving Co. ★ Cover: Curtis, Tweedweave, brown; Text: Mohawk, Superfine, white
- 1 Freeman G. Crow • Walker Engraving Co. ★ Cover: Roms, grey; Text: Reeves, white
- 1 Freeman G. Crow • Strathmore Paper Co. ★ Strathmore, Beau Brilliant & other specimen papers
- 1 Tom Hollingsworth • Mead Packaging, Inc. ★ Mead, Meadwhite Cover, white; Chillicothe, Chilpaco Parchment, white
- 1 John J. J. Janos • Robert S. Phillips ★ Bienfang, Bien-Fait-Bogus, gray; Newsprint
- 1 Dick Davi • Dick Davi ★ Letterhead: Strathmore, Parchment; Business Card: Vegetable Parchment
- 1 Sheldon J. Streisand • Orkin Expositions Management ★ Cover: Strathmore, Fairfield Vellum, white; Inside: Strathmore, Chroma, yellow
- 1 Sheldon J. Streisand • Orkin Expositions Management ★ Strathmore, Bond
- 1 Norman Gollin • Photographic Illustrators Group ★ Chillicothe, Alamo
- 1 Norman Gollin • Athena Marquesa ★ Hamilton, Andorra Text
- 1 Keith Bright • Robt. Jaffe & Assoc. ★ Chipboard
- 1 Norman Gollin • Chris Jenkins ★ Fort Dearborn, Brownwood
- 1 Tom & Teresa Woodward • Tom & Teresa Woodward ★ Yoshino Rice Paper (Japanese)
- 1 Tom Woodward • Northrop Corp. ★ Strathmore, Pastelle Text, white
- 1 Tom Woodward • Stat House ★ Strathmore, Double Deckle, yellow
- 1 Wm. Backalenick & Fred Harsa • Republic Aviation
- 1 Rene Sheret • General Dynamics/Astronautics ★ S. D. Warren, Cameo Brilliant, white
- 1 Don Wright • General Dynamics/Astronautics ★ Beckett, Brilliant Opaque, white
- 1 George Tscherny • The-Ford Foundation ★ Cover: Double Thick Bright White Quality Cover; Endsheets: Curtis, Stoneridge; Body: Mead, Moistrite Vellum
- 1 Ben Black • Ben Black ★ Champion, Kromekote Cover
- 1 Ben Black • Ben Black ★ Champion, Kromekote Cover
- 1 Ben Black • Ben Black ★ Champion, Kromekote Cover
- 1 Ben Black • Ben Black ★ Champion, Kromekote Cover
- 1 Ben Black • Ben Black ★ Champion, Kromekote Cover
- 1 Ben Black • Ben Black ★ Champion, Kromekote Cover
- 1 George Tscherny • American Federation of Arts ★ Cover: Beckett, Buckeye Cover; Endpaper: Artcote, silver; Text: S. D. Warren, Warren's Lustro dull coated
- 1 Jack Wolfgang Beck • American Institute of Graphic Arts ★ Cover: S. D. Warren, Cumberland Gloss Bristol; Inside: Gt. Northern, Western Brook
- 1 George Platatz • Penna. Transformer Co. ★ Curtis, Tweedweave, white
- 1 Jack Birdsall • Howard Smith Paper Co. ★ Howard Smith, Carlyle Japan, & Byronic Text, red
- 1 Tor Winstrup • Ankrum Gallery ★ Victoria
- 1 Carnston & Eysnogle • San Francisco Advtg. Club, Jr. Dept. ★ Baronet Offset, pink
- 1 R. C. Teicher & W. A. Fetter • Human Factors Unit, The Boeing Co. ★ Beverage, Railroad Board, red orange
- 1 Morton Goldsholl Design Assoc. • King-Stevenson ★ Booklet: Hopper, Carrara Text & Cover; Folder & Envelope: Strathmore, Rhododendron, blue
- 1 Joe S. Caver • Robbins, Caver, Page & Assoc. ★ Booklet cover: Curtis, Tweedweave, gray & yellow; Booklet Text: Linweave, Della Robbia, tabasco & white; Curtis, Tweedweave, gray & yellow; Mirror Minifold, white; Container: Curtis, Tweedweave, blue; Laminated to: International, Springfield Vellum, white
- 1 Keith Bright • Economy Lithograph Co. ★ Translucent Parchment Bristol; Hamilton, Starwhite Vellum; Cover: Kraft mounted on chip
- 1 Lester Beall • International Paper Co. ★ Cover: International, Springhill Coated Cover Bristol; Text: International, Bond, International, Ti-Opake
- 1 Jon Aron • Ferro, Mogubgub & Schwartz ★ Strathmore, Bond & Rhododendron, gray
- 1 Gilbert T. Goodwin • Pittsburgh Presbytery of Allegheny Co. ★ Mohawk, Poseidon, Bristol & Text, white
- 1 Gilbert T. Goodwin • United States Steel ★ S. D. Warren, Cameo Dull, white
- 1 James W. O'Bryan • New York Mirror ★ Mead, Spotlight Cover
- 1 Ralph Coburn • M.I.T. ★ Hamilton, Louvain Cover & Text, white
- 1 Gyorgy Kepes & M. Vignelli • M.I.T. ★ Strathmore, Beau Brilliant; Mazopaque; Kraft
- 1 Rene Sheret • Frye & Smith Ltd. ★ Cover: Linweave, Della Robbia, blue; Inside: Handmade Japanese papers
- 1 S. Neil Fujita • Strathmore Paper Co. ★ Strathmore, various grades
- 1 Rene Sheret • IMAGE ★ Linweave, Louvain Cover & Della Robbia Text, blue & red
- 1 Wm. R. Ewald, Jr. • Winrock Farms ★ Cover: Peninsular, Special 9934, tan granite; Text: Gt. Northern, Standard Newsprint
- 186 Wm. R. Ewald, Jr. • Winrock Farms ★ West Virginia, Brown Kraft; Strathmore, Rhododendron, black
- 187 Denis Postle • M.I.T. ★ Mead, Moistrite Offset
- 188 Cristos Gianakos • Cristos Gianakos ★ Champion, Kromekote
- 189 Walter Lefman • Fairchild Publications ★ Peninsular, Tuscan Cover, granite
- 190 Frank Wagner • General Dynamics ★ Mohawk, Superfine
- 191 A. R. DeNatale • Museum of Fine Arts Richmond, Va. ★ Appleton, Fluoridull; Hamilton, Kilmory Text; Champion, Colorcase Label; Cochran, Foil
- 192 Arnold Arlow • Pantino ★ Peninsular, Tuscan Cover, tan
- 193 Richard Welling • Richard Welling ★ Nelson-Whitehead, hand made Japanese "Cloud Paper"
- 194 Richard H. Flack • Richard H. Flack ★ Mohawk, Construction Paper, violet
- 195 Walter Driscoll • Warner Bros. Co. ★ Nelson-Whitehead, Fabriano Cover
- 196 Rod Lambeth • Dallas/Ft. Worth ADC ★ Canson & Montbollier Paper Co. (France), Mi-Teintes
- 197 George Tscherny • School of Visual Arts ★ Curtis, Tweedweave Cover, brown; Curtis, Stoneridge Text, blue
- 198 Norman Gollin • Richard J. Hunter ★ Chipboard
- 199 Barbara Paone • Holiday Magazine ★ Strathmore, Strathmore Text, ivory
- 200 A. D. DeNatale • Reynolds Metals Co. ★ S. D. Warren, Cumberland Dull; Pejep-scot, Topsham Vellum, gray; Strathmore, Beau Brilliant, white; Champion, Kromekote, white
- 201 Jack Wolfgang Beck • School of Visual Arts ★ Chemical, Snoparch; Esteeck, Superior Manifold
- 202 Elwood Blankenship • Linweave ★ Linweave, Text, white
- 203 Elwood Blankenship • Linweave ★ Linweave, Text, white
- 204 Elwood Blankenship • Linweave ★ Linweave, Early American, white
- 205 Elwood Blankenship • U.S. Envelope Co. ★ Linweave, Text, white
- 206 Bob West • The Martin Co. ★ Cover: Strathmore, Beau Brilliant, rose; Text: Strathmore, Chroma, gray, ivory & yellow
- 207 Ken Saco • Television Bureau of Advertising ★ Cover: Strathmore, Beau Brilliant; Text: Hamilton, Starwhite
- 208 Ken Saco • Ken Saco Assoc. ★ Strathmore, Cover double thick, black
- 209 Randall R. Roth • George Sawa ★ Simpson Lee, Corsican, gray
- 210 Dick Davi • Harry Lapow Assoc. ★ Cover: Peninsular, Duplex, black; Text: Snow Parchment, white; Velopake, brown wrapping
- 211 Roger Cook • Margit & Roger Cook ★ Cover: Simpson Lee, Teton Text, white; Overlay: Steiner Paper, Superior Tracing Paper
- 212 Constance Lawson • Constance Lawson ★ Strathmore, Pastelle, white
- 213 Milton Zolotow • Pasadena Art Museum ★ Cover: Zellerbach, Fibreen Medium; Text: Hopper, Carrara Text; white, Bogus Bristol
- 214 Noel Martin • Champion Paper, Inc. ★ Champion, Kromekote
- 215 Arnold Arlow • Girtown ★ Strathmore, onion skin
- 216 Arnold Arlow • Cuddlecote ★ Strathmore, Bond, goldenrod; onion skin
- 217 Saul Bass • Firstamerica Corp. ★ Simpson Lee, Teton Text & Cover
- 218 Arnold Arlow • Cuddlecote ★ Peninsular, Tuscan Cover, tan
- 219 A. R. DeNatale • Museum of Fine Arts, Richmond, Va. ★ Appleton, Fluoridull Cover, white Lee, Corsican Text, gray
- 220 A. R. DeNatale • Museum of Fine Arts, Richmond, Va. ★ Champion, Kromekote, white; S. D. Warren, Offset Enamel Dull, white; Hamilton, Andorra Text, gray
- 221 George R. Woltz • The Carborundum Co. ★ Hamilton, Starwhite & Kilmory Text; S. D. Warren, Cameo Brilliant; Parchment, Patapar Translucent
- 222 Robt. Ballintine • Scott Paper Co. ★ Hollingsworth & Whitney Div. Scott, Mobile Ivory Tag
- 223 Francis R. Esteban • LaDriere ★ Strathmore, Beau Brilliant, blue
- 224 Francis R. Esteban • LaDriere ★ Peninsular, Wolverine Cover, blue
- 225 A. R. DeNatale • Reynolds Metals Co. ★ S. D. Warren, Cumberland Dull, white; Miami, Miami Tint, Brilliantone in 10 colors; Dyement Co., Foamcore, Laminated with foil, tan & silver
- 226 Robert Jensen • RKB Studios, Inc. ★ Hennepin, King Drawing Paper, buff
- 227 Ramon Folta • Millers Falls Paper Co. ★ Millers Falls, Old Deerfield Bond
- 228 Arthur Paul • Playboy Magazine ★ Pejepscot, Topsham Text, granite
- 229 Clare Udell, Inc. • Hopper Paper Co. ★ Hopper, Sunray Opaque Vellum, tan & white
- 230 Clare Udell • Hopper Paper Co. ★ Hopper, Sunray Opaque Vellum, buff & white
- 231 Adrienne Singer • Hopper Paper Co. ★ Hopper, Sonato Natural, white
- 232 Bill Brockmeier & Mike Germakian • Eastman Chemical Prods. ★ Strathmore, Fiesta, green
- 233 Bill Brockmeier & Mike Germakian • Eastman Chemical Prods. ★ Mead, Potomac Cover, blue
- 234 Bill Brockmeier & Mike Germakian • Eastman Chemical Prods. ★ Schlosmer, Spring Green



BOLD FACE NUMERALS INDICATE ILLUSTRATED PIECES. DESIGNER'S NAME FOLLOWS NUMERAL, • INDICATES CLIENT, ★ INDICATES PAPER

- 235 Bill Brockmeier & Mike Germakian • Eastman Chemical Prods. ★ Strathmore, Rhododendron Cover, brown
- 236 Bill Brockmeier & Mike Germakian • Eastman Chemical Prods. ★ Appleton, Woodbine Duplex Enamel, orange & fawn
- 237 Randall R. Roth • ADC of Chicago ★ Simpson Lee, Vicksburg
- 238 Ken Paul • Concordia Publ. House ★ Whiting, Crestline
- 239 Richardo Rivas • Gibson Greeting Cards ★ S. D. Warren, Lustrekote, white; Revere Brass & Copper Co., Gold Foil; The Beistel Co., Tissue, yellow; Champion, White Kraft
- 240 Robert Staples • NBC TV Sales Planning ★ Cover: Strathmore, Beau Brilliant, gray; Text: Curtis, Colophon, white
- 241 Robt. L. Greenwell • NBC TV Sales Planning ★ Waste cut from lining sheets of corrugated board (Mfr. unknown)
- 242 Robt. L. Greenwell • NBC TV Sales Planning ★ Strathmore, Beau Brilliant, yellow
- 243 Stan Stubenberg • NBC TV Sales Planning ★ Linweave, Della Robbia, yellow
- 244 Walter E. Martin • Lynn Baker, Inc. ★ Mohawk, Construction Paper, 6 colors
- 245 Franz Altschuler • Dori & Franz Altschuler ★ Tracing paper; Brown Kraft Gummed; Envelope: Allied, Impulse Bond, yellow
- 246 Paul Henry • Altro Health & Rehabilitation Services ★ Hopper, Carrara, white
- 247 Stan Brod • ADC, Cincinnati ★ Hamilton, Kilmory, white
- 248 E. Peter Oestreich • Nat'l Gypsum Co. ★ Lee, Vicksburg Vellum, white
- 249 Norman Snyder • Madison Books, Inc. ★ Hamilton, Kilmory, chestnut
- 250 Jerry Braude • Instrument Corp. ★ Hamilton, Starwhite Bristol & Starwhite Text
- 251 James W. O'Bryan • American Cyanamid ★ Beckett, Double thick Beckett Cover
- 252 Wm. C. Johnson • Studio Art Assoc. ★ Champion, Kromekote
- 253 Michael Chanwick • Girl Scouts of USA ★ Strathmore, Rhododendron Cover, blue
- 254 Michael Chanwick • Girl Scouts of USA ★ Curtis, Tweedweave Cover, ivory
- 255 Robert C. Smith • Art Academy of Cincinnati ★ Curtis, Tweedweave Cover, brown; Colophon, white
- 256 Robert C. Smith • St. Johns Unitarian Church ★ Cover: Beckett, Beckett Cover, gray; Text: Chillicothe, Alamo, white
- 257 Robert O'Dell • Raleigh Litho. Corp. ★ Cover: Nelson-Whitehead, French Marbled Paper, B-7; Text: Hamilton, Carousel Cover
- 258 Herbert Roan • Dept. of Design, S.I.U. ★ Certain-Teed Products Corp., Unsaturated saturating felt (roofing material)
- 259 Ralph Casado • Ralph Casado ★ Linweave, Spectra, bayberry
- 260 Steve Madden & J. R. Hawkins • General Dynamics/Astronautics ★ Hamilton, Carousel
- 261 Saul Bass • Otto Preminger/United Artists ★ Hopper, Sunray Opaque Vellum, white
- 262 Irving Miller • International Paper Co. ★ International, Springhill Vellum Bristol, white
- 263 Don Jones • Southwestern Public Serv. ★ Simpson Lee, Teton Text; Allied, Bookweight 80#
- 264 CIBA Design Staff • American Society for Friendship with Switzerland • Mohawk, Superfine Cover; S. D. Warren, Bookpaper
- 265 CIBA Design Staff • CIBA Pharmaceutical Products ★ Ecusta, Waylite, white
- 266 Mahlon A. Cline • Chase Manhattan Bank ★ S. D. Warren, Lustrekote Cover; Kimberly-Clark, Prentice Velvet; International, Ticonderoga Text, blue; Strathmore, Chroma; West Virginia, Kraft
- 267 Bob Farber • Authenticolor ★ H. T. Herbert, Gloria Special
- 268 Kirk Wilkinson & Harold Sitterle • Woman's Day ★ Gt. Northern, Jet News, yellow
- 269 Kirk Wilkinson & Susan Kretschmer • Woman's Day ★ Gould, Leydon, News, pink
- 270 Kirk Wilkinson & Harold Sitterle • Woman's Day ★ Gould, Leydon, News, blue, beige, gold
- 271 Walter Lefman & Cristos Glanakos • Associated Design ★ Linweave, Linweave Text, white
- 272 Walter Lefman • Roberta & Alan Wolsky ★ Strathmore, Strathmore Cover, blue
- 273 Lee Ethel • Jaggars-Chiles-Stovall ★ Strathmore, Beau Brilliant, white
- 274 Bill Jackson • McCormick-Armstrong Adv. Agcy. ★ Hopper, Carrara; Nelson-Whitehead, French Marble over Simpson Lee's Teton Cover
- 275 Rene Bittel • Holiday Magazine
- 276 Herb Lubalin & Bebe Gershenzon • Holiday Magazine
- 277 Herb Lubalin & Bernie Zlotnick • Holiday Magazine
- 278 Rene Bittel • Holiday Magazine
- 279 Bernie Zlotnick • American Cyanamid
- 280 Rene Bittel • Holiday and Advertising Women of N. Y. ★ Construction cover
- 281 Frank E. Mortor • Weimer Typesetting Co. ★ Linweave, Spectra Cover, lay Berry
- 282 Bernard Nagler • Bernard Nagler Adv. Des. ★ Carpenter, Chip Board
- 283 Herb Lubalin • Jens Risom Design ★ Mohawk, Superfine Text, white
- 284 Herb Lubalin • Composing Room
- 285 Jack Leiner • Institute of Scrap Iron & Steel ★ Curtis, Tweedweave Cover; Hopper, Sunray Vellum Text, white; Standard, Standard Vellum, yellow
- 286 Herb Lubalin • Sudler & Hennessey ★ Harbor, Harbor Offset, white
- 287 Rene Bittel • Holiday Magazine
- 288 Herb Lubalin • Art Kane ★ Strathmore, Strathmore Opaque, white
- 289 Phyllis Krishfield • Polaroid Corp. ★ Kraft
- 290 Joe Weston • Southwestern Engineering ★ Hamilton, Starwhite; Rhineland, Ripcomaster Trans.
- 291 Alan Fliesler • Mademoiselle Mag. ★ Lee, Corsican Cover, white
- 292 Alan Fliesler & Tom Soja • Mademoiselle Mag. ★ Lee, Coronado Vellum Bristol, white
- 293 Ramon Folta • Hartford Conservatory of Music ★ Strathmore, Rhododendron Cover, gray
- 294 Edward Fisher, Jr. • Carnegie Institute of Technology ★ Cover: Chillicothe, Yorkshire Vellum; Text: Chillicothe, Yorkshire Vellum; Insert: Hammermill, Hammermill Translucent
- 295 Edward Fisher, Jr. • Carnegie Institute of Technology ★ Cover: Beckett, Beckett Cover; Text: Chillicothe, Yorkshire Vellum; Flyleaf: Lee, Corsican Text, chartreuse
- 296 Edward Fisher, Jr. • Carnegie Institute of Technology ★ Cover: Beckett, Beckett Cover; Text: Chillicothe, Yorkshire Vellum; Flyleaf: Appleton Woodbine Duplex, rose & gray
- 297 Soph. Design Class Southern Ill. Univ. ★ Alton Boxboard Co.,—cover, Liner Stock, orange & kraft; Inside: Bienfang Paper Co., Construction Paper; Wallpapers, Tissue papers, Kraft paper
- 298 Robert Pease & Gene Icardi • Pease Icardi ★ Japanese Tissues, Andre Alligator Box
- 299 Walter Landor • Philip Morris ★ S. D. Warren, Silkote Offset; Saxony Finish Lithograph
- 300 John Ross • NBC TV Sales Planning ★ Hoshio, a hand-made Japanese paper, white
- 301 Franz Wagner • Gen'l Dynamics Corp. ★ Mohawk, Superfine Text, white; Curtis, Fluoro-Antique Cover, gray; Brightwater, Etonian Text, gray
- 302 Irving Miller • International Paper ★ International, Springhill Vellum Bristol
- 303 Irving Miller • International Paper ★ International, Springhill Vellum Bristol
- 304 CIBA Design Staff • Toms River Chemical Corp. ★ Strathmore, Beau Brilliant Cover, white; Fox River, Translucent Bond, white
- 305 George Platatz • Herbeck & Held Ptg. ★ Strathmore, Beau Brilliant Cover, white
- 306 Nanette V. Hucknall • R. W. Gravett, Inc. ★ Mohawk, Navajo Cover, black
- 307 Dan Gallagher • The Mead Corp. ★ Meadwhite Cover, Double Thick; Black & White Coated Cover; Meadwhite; Black & White Letterpress Enamel; Black & White Offset
- 308 Abe Gurvin • Woodard & Assoc. Art Studio ★ Pejepsot, Pine Tree Cover
- 309 Abe Gurvin • UCLA Books for India Drive ★ Strathmore, Twilix Cover, yellow
- 310 Jack Birdsall • Buntin Reid Paper Co. ★ Carlyle Japan Antique
- 311 Wm. Backalenick • McCall's
- 312 Herb Stern • Fawcett Publications ★ Strathmore, Strathmore Cover, blue
- 313 Herb Stern • Fawcett Publications ★ Cover: Strathmore, Strathmore Cover, black; 2nd Pg: Curtis, Stoneridge Cover, red; Body: Curtis, Stoneridge Text, gray
- 314 Norman Tanen • Olin (Ecusta Paper Operations) ★ Olin, Waylite & Champion, Kromekote
- 315 Carl G. Zollo • Carl G. Zollo ★ Schroeder, Pine Tree Cover Rainbow Stock
- 316 Robt. L. Willis • ADC of Indiana ★ Cover: Beckett, Beckett Cover, white; Text: Linweave, Linweave Text, Town Crier Text, pink, & Della Robbia, red
- 317 Jack Birdsall • Provincial Paper Ltd. ★ Paragon Offset, white; Multifold Enamel
- 318 Jack Birdsall • Buntin Reid Paper Co. ★ Stipplecoat Offset Enamel
- 319 Jack Birdsall • Buntin Reid Paper Co. ★ Artex Deckle Edge
- 320 Jack Birdsall • Howard Smith Paper Co. ★ Howard Smith, Mayfair Cover, Byronic Text Cover, Genoa Bond, Royal Record Bond, Statesman Script, Bell-Fast Bond, Progress Bond
- 321 Reba Sochis • The Shop for Pappagalio ★ Strathmore, Beau Brilliant
- 322 Robert Pease • House of Today ★ Pakwell Bag Co., Bag Craft Stock, brown
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# *Currency Cover*



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A superbly coated  
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occasions, special  
presentations and  
dynamic presentations

# Currency Cover



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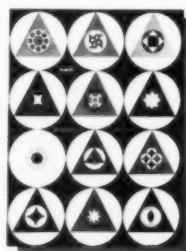
Write Dept. 61 for Demonstration Portfolio and complete information on mill stock sizes and weights

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CURRENCY COVER is certainly not designed to put us all back on a universal Gold or Silver standard. But thanks to Apco, it is the answer to the creative man's dream for practical applications in design and printing where its very color suggests the only natural choice. For announcements and promotional pieces stressing anniversary occasions, advertising of metals, and special presentations — you'll discover none better.

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**PRESENTATION FOLDERS • ANNUAL REPORTS • METAL PRODUCTS ADVERTISING — and many others**



**APPLETON COATED PAPER COMPANY**  
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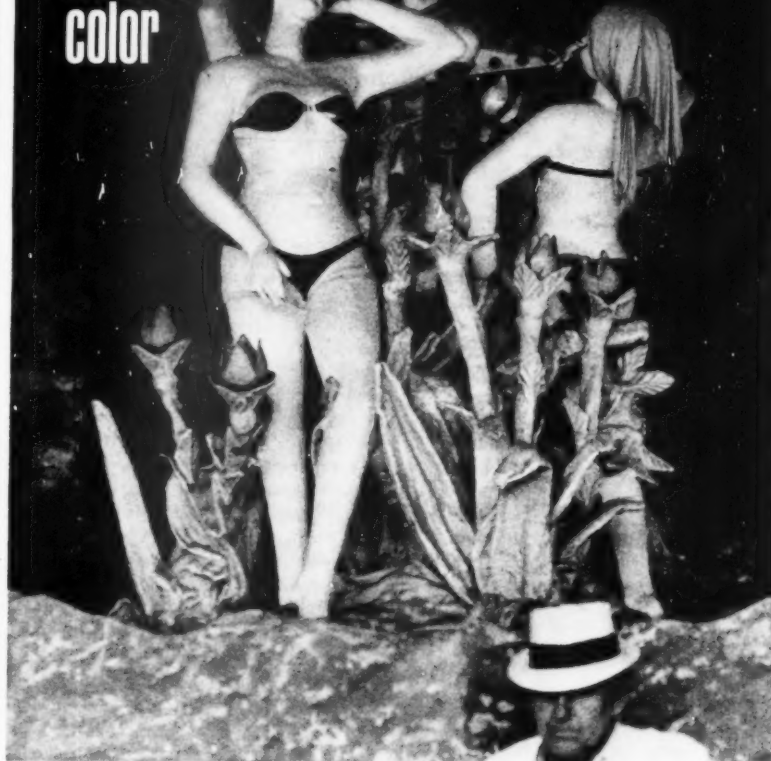
OFFSET PRINTED ON 20 X 26 — 10 PT. GOLD AND WHITE, GREEN AND BLACK COLOR INKS, PLUS WHITE — (RUN TWICE)

# films

(continued from page 104)

- FESTIVAL IN FLASH—AT CENTRAL CITY.** 58 min. 50 2" x 2" color slides. Don Nibbelink explains flash technique hows & whys. EK.
- FILM & REALITY.** 105 min. B/W. \$8. 58 film excerpts record the controversial development of film realism from early movies to today. A I.S. film. BIS. (Also available 10 reels, 35 mm, 10, from MMA).
- FILM TACTICS.** 20 min. B/W. \$2.25. Correct & correct methods of using sound films for instructional purposes. A U.S. Navy film. CCNY.
- FILERS FOR SKY & HAZE CONTROL.** 30 min. 52 2" x 2" slides. B/W. EK.
- FUNCTIONAL PHOTOGRAPHY IN INDUSTRY.** 27 min. Multiple uses in production & distribution fields. EK.
- GO SLOW ON THE BRIGHTON.** 4 min. B/W. \$5. BBC's answer to Cinerama presents extreme speed illusions through camera magic. C16.
- INTERNATIONAL COLOR PORTFOLIOS.** 20 min. 10 enlargements on 16" x 20" mounts. Kodak dye-transfer process prints of Reader's Digest photographers' work, available for analysis. EK.
- INTERPRETATIONS & VALUES.** 30 min. B/W. (Loan apply). Analyses of film techniques. USC.
- INVISIBLE CLOUDS (UNSICHTBARE WOLKEN).** 1 reel. 35mm. B/W. \$6. A special photographic process makes air movements visible. MMA.
- MAGNIFYING TIME.** 15 min. B/W. High-speed cameras analyze industrial engineering-mechanical operation problems. EK.
- MAKE COLOR YOUR BUSINESS . . . WITH THE EKTACOLOR SYSTEM.** 16 min. Using color profitably in commercial & advertising photo-taking. EK.
- MAKING FILMS THAT TEACH.** 19 min. B/W. \$6. Work of researcher, collaborator & script writers, illustrating dialog, location & other problems—also time-lapse photography, animation & other techniques. NYU.
- MARCH OF THE MOVIES.** 18 min. B/W. \$4. Survey of their development with old film excerpts from the MMA collection—from *The Great Train Robbery* (1903) to *Shoeshine* (1949). NYU.
- ODD MAN OUT.** 35 min. \$6. Basil Wright analyzes the film, particularly devices used to establish mood. (Critic & Film series—#3). BIS.
- ON SEEING FILM & LITERATURE.** 17 min. B/W. \$3. Behind-the-scenes footage, shot in Ceylon during production of *The Bridge on the River Kwai*, documents the thesis that believable events, characters & conduct "combine to make a memorable experience whether in a book or film." USC.
- ORIGINS OF THE MOTION PICTURE.** 21 min. B/W. \$6. A record of physics-optics contributions by Da Vinci, Edison, Plateau, Daguerre, Muybridge, Morey, Armet & Dickson. NYU.
- THE OVERLANDERS.** 15 min. \$3.50. Dilys Powell, *The Sunday Times*, London, deals with a sequence, emphasizing sound track & cutting. (Critic & Film series). BIS.
- HARRIET PARSONS.** 32 min. B/W. \$4.50. Pre-production planning: Reconciling seemingly

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## SILVER STUDIOS

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- unreconcilable factors, budget & cost-estimate difficulties, choice of subject matter, choice of writer, directing & casting. (Theatrical Film Symposium series). USC.
- THE PATHE NEWSREEL (1917-31).** 1 reel. 16 & 35mm, \$3 & \$6 respectively. B/W. Silent. MMA.
- THE PHOTOGRAPHER.** 30 min. B/W. \$6. Edward Weston shows his approach to the selection of material, composition & print development. NYU.
- PORTRAIT IN PLASTICS.** 23 min. George Eastman & the beginnings of modern photography, films & plastics. An Eastman Chemical Products film. MTPS.
- REVOLUTION IN COLOR PRINTING.** 50 min. About 100 2" x 2" slides & several 14" x 17" prints on 16" x 20" mounts. Producing quality Ektacolor prints. EK.
- TIE-TIE GO ROUND.** 13 min. Photographer Weegee creates kaleidoscopic effects in this film on gift-wrapping. MTPS.
- JERRY WALD.** 25 min. B/W. \$4.50. Production problems: Maintaining a shooting schedule, how the director elicits good thespian performances & finding the right story—the crux of the producer's job. (The Theatrical Film Symposium series). USC.
- INDUSTRIAL ARTS**
- AMERICA: THE AUTOMOBILE AGE.** 38 min. Cars through the years, with early-model recreations. An American Motors Corp. film. MTPS.
- THE ART OF KERAMOS.** 22 min. Modern manufacture of fine Franciscan dinnerware. A Gladding, McBean & Co. film. MTPS.

(continued in a future issue)



# POST-module

*SEP promotion gets new look and  
its own typeface to tie-in  
with the Post's new personality*

By the time the new Post debuted with the September 16th issue, Post Promotion Art Director Bob Darrach and Philadelphia designer Al Storz had designed a new type face to express the Post's new mood.

Post-Module grew directly out of a request from Peter E. Schruth, Post Advertising Director, for a new corporate image for all SEP promotion and advertising. The effort led to the possibility of a complete type face concept, complete in the special sense that the letter and word forms could be used as design without altering the letters. Such a type concept would have unique and exciting applications for print promotion and advertising.

"It would be difficult to say what all the influences were," said Mr. Darrach. "Certain contemporary type handling, the Bauhaus, and even uncial letter forms of the 12th century had a strong influence.

"Many Bauhaus principles have been applied elsewhere, architecture, for instance, but not successfully with type, possibly because of public resistance. We felt an advertising audience, *sophisticated* and relatively small size, gave us an unusual opportunity to take the modular idea and carry it to a logical conclusion."

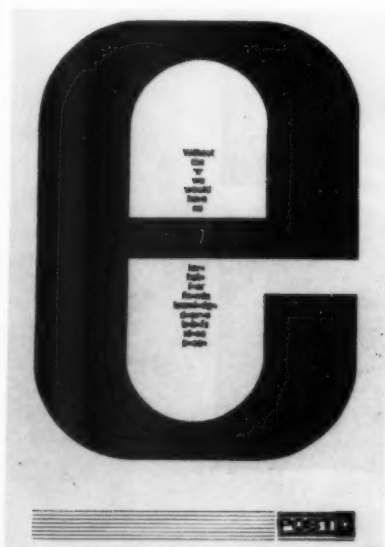
Al Storz outlines the structure of this new type face: "The basic letter form is completely mechanical; no concession is made to traditional type designers' dogmas. For instance, the height of the letter is 5X the width of the stroke and the width of the letter is  $3\frac{1}{2}X$  the width of the stroke. A perfect square rising either above or below this module forms the ascender and descender. Wide letters such as M and W form a  $1\frac{3}{4}$  module. Capitals are considered as punctuation marks—used only to begin a sentence or in proper names, but not as reading material. They have been relegated to miniature forms, i.e., they are actually smaller than the ascenders of the lower case.

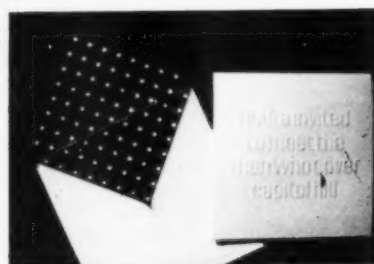
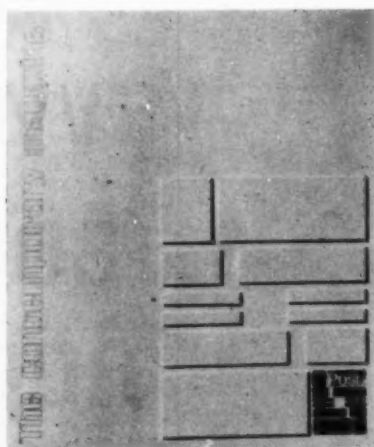
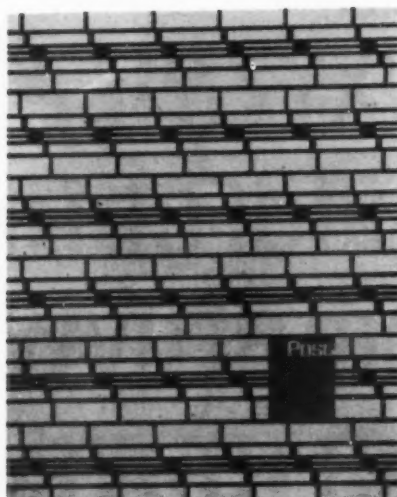
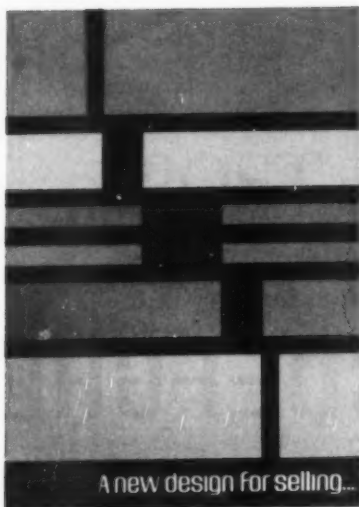
"The alphabet has been simplified into four increments: a  $1\frac{3}{4}$  module (m), a single module (o), a three-quarter module (r) and a single stroke (i). Capitals and lower case are interchangeable as they occupy the same spaces. This strict approach may inspire others to develop new alphabet designs in this spirit." ●





ABCDEFGHIJKL  
 MNOPQRSTU  
 VWXYZ:?!&,\*'¢\$  
 abcdefghijklm  
 nopqrstuvwxyz  
 1234567890





# SEP's revolution by design

*top designers work within new team concept to make a bright gal out of an old lady*

SEP's redesign is much more than meets the eye. It is not only a daring new look but a new way of art directing a magazine. It is at once design by team and a way of getting more individual design thinking into the book. SEP has met its problem head on. It is a new book. As such, it will probably lose old friends while going out on a limb for new ones. This is a bigger gamble than most magazines have been willing to take; magazines like Colliers, Woman's Home Companion, Coronet. It's the kind of courage born of desperation. But it is facing tomorrow, seeking the big and growing younger market. It has revitalized its philosophy, politics, editorial content, graphics. Here is the story of the graphics redesign as told to Art Direction's Ray Ganly by the Post's art editor Ken Stuart.

E. G.



[illegible]

into a single track at right angles to the highway. There were no guardrails. "I think this was more often than most," he said. "There's a lot going up in the hills, where people stand. Have to watch them for fires and such. But I didn't have to here in two days when I found your girl. He swung right over me, into a track even narrower. A few leaves from the trees together there is almost dark again, but before that, he was nothing around until a steady rain with a lightning in the east or a sun suddenly appeared in front of a hill. The automobile stopped, and the ladies raised his face back to a full salute. As they stepped out of the car, McComber said, "Good morning, Mrs. Anything?"

Joe said, "Couple of high-school kids. They ran at the same

[illegible][illegible]

HE HAD TO PROVE  
TO HER THAT THE  
WORD SERVANT  
HAS NO MEANING

PROVE  
AT THE  
SERVANT  
TRAINING.

WE  
WENT  
FLOWS  
FREE

BY BILL GULICK

1. *Journal of Management Studies*, 1996, 33, 1, 1-15.

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- 2 "Who ever saw Part I of a serial done this way in a mass magazine?" Ken asks. Designer: S. Neil Fujita.
- 3 Layout by Herbert Lubalin.
- 4 Revamped front cover (Sept. 16 issue) sports Lubalin's logo. 5 or 6 others were considered and reworked by Ken and Herb during a 3-month period.

In redesigning *The Saturday Evening Post*, Ken Stuart, art editor and AD, and Editor Bob Fuoss are utilizing some of the best graphics craftsmen: Saul Bass, Herb Lubalin, S. Neil Fujita, George Tscherny. They are contributing their own designs for fiction illustration and settings for paintings by John Falter, Constantin Alajalov and Norman Rockwell. Future issues will feature graphic creations by Arnold Varga, Walter Einsel, Georg Olden and others.

"The *Post* has always been one of the great freelance markets," Ken points out. "Throughout its 233 years, its editorial pages have been a showcase for writers, illustrators, photographers and cartoonists."

#### **New concept, a freelance staff**

"No editorial staff could boast craftsmen like the many 'greats' that have thronged and now identify our editorial pages, even were they all living at the same time; neither could a magazine, nor any art department for that matter, have staffs of such rich and diverse talents. We intend to exploit this unique quality."

The last redesign was in '55, but the new revamping is the most revolutionary since '42. One designer didn't know what other designers were working on.

It was quite the opposite of what Ken calls "committee meeting creativity." He gave each designer a different assignment. They came up with story designs that were highly personalized, completely different.

#### **2 redesign phases**

Ken views a magazine redesigning job as having two distinct phases:

(1) Form or make-up, which is the organization of components.

(2) Giving elegance, modernity, vitality and visual variety to each component.

Notice the use of form instead of format. "The French word, format, is related to page size," he points out. "It doesn't accurately describe how a magazine's different elements are organized."

Ken feels magazine fiction illustration is "In a big, fat, velvet rut." Instead of imagination, you have repetition, he says. "You'd need IBM to compute the esthetically invalid visual clichés. Editors like me may be more at fault than the illustrators.

"Magazine illustration was invitingly bent over. It would have been sinful not to give it a good kick in the prat."

Ken finds corroboration for his views in comments by Bass ("Too many magazine illustrators take only a moment out of a story instead of the story's whole feeling") and Falter ("Magazine illustrations were getting bigger, not better").

SEP decided to experiment in fiction illustration. This led to the idea of going to designers who'd never illustrated magazine fiction before.

In an experiment of this sort, the magazine AD is expected to come up with the ideas. These he develops. Then he works with the designers and artists, provides them with direction. Lubalin says of his assignments: "Ken



gives me clear direction, then he lets me alone."

The first of the new design techniques was worked out in the *Post's* art rooms. "We felt we had something and then presented our thoughts to the designers."

Ken went to Bass because he'd seen *Around the World in 80 Days*. He forgot the picture but remembered Bass' credits.

He discouraged each designer from going through old *Posts*, persuaded them that he wanted their individual concepts, and that this wasn't an assignment but an opportunity.

All responded creatively. "The editor-designer relationship has had a bright start," says Ken.

#### Not another McCall's

"Their change was remarkable," Ken comments. "I hope that we'll do a good job, too. But we're not imitators nor does it make good sense. We've been too long getting around to this redesigning to think of imitation."

#### Developing magazine form

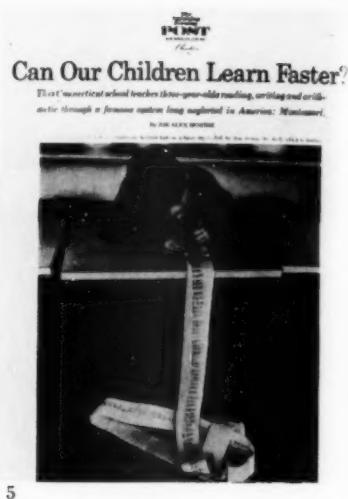
In evolving the form, many dummies were made. Every tradition was questioned, like: Must the Table of Contents say *The Saturday Evening Post*? Must the logo always be left center top on the cover because the Circulation Dept. wants it there? Are these back-of-book seas of type necessary? Should cartoons be scattered? Why does a fiction illustration have to look like Elmer around the corner? How can a modern magazine do away with Continued on Page 97? Does the title have to be on the left-hand page up above?

They did end-to-end dummies, but they proved cumbersome. "By the time we'd dummied up to Page 70, the magazine weighed 12 pounds and in leafing through you couldn't remember Page 10," according to Ken. He had to invent a new way to see the product. He reduced the pages to miniature, backed them on hard board, lining them up on special shelving in the editorial workroom so that he and Fuoss could see the book in toto. The pages, incidentally, were fitted into a brass-handled cabinet that made the trip from the Stuart to the Fuoss households many times during the first redesigning phase. Here Ruskin's definition of design, "The studied result of cumulative observation," found nightly use.

Frank Kilker, assistant AD, devised a calling-card size version of the miniature magazine in plastic. These cards cover all possible ad-text combinations. They reduced by hundreds of man hours laying out and previewing the book.

"You can see that redesign grows out of the solution of a magazine's problems," Ken states. "Take a normal *Post* lead article. It has 5,000 words. It's on three pages. It's continued on Page 97. It has 900 words up front and 4,100 words of text deadening up the hanger pages."

Little by little, Ken and Fuoss moved the 4,100 words up into the lead articles and so evolved what the staff calls the Blast. The aim is the complete story on seven pages without the forbidden look of columns of type. When 5,000 words are needed, there's space for them, but it won't be used unless absolutely necessary. Text will be cut to the bone. Some of the "blasts" are down to 2,500 words but still occupy the



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- 5 Opening page of article on Montessori School. Note new colophon. Photo: Suzanne Szasz.
- 6 Completely redesigned Table of Contents page has type variety.
- 7 A Type spread using around 1,800 words of text as a frame or integral part of design. Ken Stuart, S. Neil Fujita, John Falter. Note headline picture unit, type movement, how last letter bleeds—also different column widths.
- 8 Coby Whitmore boy-meets-girl interpretation, a genre Ken calls "the cereal-and-bananas department." This traditional *Post* art is being retained to contrast with the Type and the Designers' spreads.
- 9 A Designer's spread—by Herb Lubalin. Gold lettering for title and credit line.





**S. NEIL FUJITA:** "Designing for the Post is a unique experience. The designer isn't confined to a specific editorial format. His approach is determined basically by the story's suggestive elements, style and mood. Freedom of expression and interpretation lends latitude to imagination. There is also a feeling of ebullience from all. This is not only pleasant, it's encouraging. An added incentive is professional guidance by the art editor. Through his suggestions and advice, the designer appraises the validity of his design an important step because we ultimately achieve a more forceful solution towards communicating with readers."



**GEORGE TSCHERNY:** "The purpose of editorial design is: Communicate a message, tell a story. With this basic, the designer's primary concern is communication rather than pictorial values. Pictorial and verbal communication are alike; success depends on message clarity, degree of interference, reader's perceptiveness. The designer doesn't control the latter; he does control the statement. He can minimize interference (elements irrelevant to the message, which make 'visual noise'). Design communicates best when reduced to essentials. This effort to extract the essence, visually summarize message or story, has led to a kind of design shorthand which is visual communication in its most intensified form. I'm not endorsing a movement toward less art, but toward more communication."



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W. A. C. HALL

James H. Hall was brought to me as a designer... (The text continues with a detailed account of the designer's work and the challenges faced during the editorial design process.)

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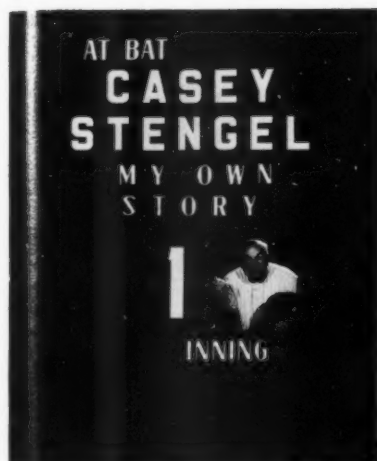
## SPEAK!NG OUT

THE  
VOICE  
OF  
DISSENT



THE CROOKS GET ALL THE BREAKS

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- 10 One of a spread series by Saul Bass.
- 11 Type design with painting by Falter.
- 12 New feature. Schaefer Twins photo: Art Shay. Nancy Hanschman photo: Carroll Seghers II.
- 13 New feature, *Speaking Out* page, is a weekly title design project. No illustrations.
- 14 Opening page of serialized Stengel story leads off 7 consecutive (end-to-end) pages. Photo: John Bryson.
- 15 Ken Stuart and Didot, his favorite type face. Ken's the biggest buyer of editorial art in magazine publishing. A former advertising and magazine illustrator, he once did *Post* covers, illustrations and "caricatures." His famous SEP cover painting of Hitler now hangs in the Library of Congress, through the invitation of Archibald MacLeish. As art editor, he directs cover designs and styling, layout and typography. His door is open to everyone — "If they have good ideas for us, I'll see them, one and all."

same space. The same thinking went into making a 4-page "visual pleasure" out of the 15 or 20 scattered weekly cartoons and *Post Script* pages, minus most of its text.

### Phase 2

The second redesign step — making the product modern and vital, avoiding repetitive patterns is the phase a magazine AD loves. Here he cures illustration ills.

Ken felt that if they had all design spreads in an issue, they'd be sliding into a new rut.

Now, there are ways of using words as illustrations that provide more freedom in handling type-heavy pages. Evolved were two methods he calls the Type and Design series.

An example of the Type approach to fiction illustration is *Hit and Run*. Here's how it was developed: What the AD wanted was close to 2,000 words in the opening spread, a meaningful title treatment, and a gem of a realistic picture.

For *The Case of the Wayward Stenographer*, the original full-page illustration showed her dead on the floor, her desk overturned, papers scattered, the open curtained window (and you could see Passaic, N. J., in the background and smiling people driving latest-model autos). It left out nothing.

All that was wanted was a picture of the stenographer's hand, beautifully painted, maybe with a ring, a crumpled-up piece of shorthand paper and some blood. This was the concept set in a frame of text type with a design title treatment. This was the page effect they were after. Ken designated Fujita, who came up with a startling headline treatment for a Falter painting.

The Design series, in Ken's opinion, is beautiful, varied, unique. You can see the result of the *Post* going to craftsmen like Falter and Fujita, Lubalin and Rockwell, using them singly or in combination. Their teamwork is providing imaginative picture-headline combinations.

With these two completely different approaches, SEP will also use a boy-meets-girl spread a week; nothing new but to be handled by the best talent—Coby Whitmore, Joe Demers, etc. These are traditionally-styled spreads but they make the Type and Design designs look even better. No two stories in any issue will be alike.

New features include *Speaking Out* — *The Voice of Dissent* and *People On the Way Up*. Table of Contents page has been completely redesigned.

The new *Post* is being printed on a N. Y. & Penn paper made especially for the *Post*. A new printing requirement, Deep Value Reproduction, and new paper combine with new high-gloss inks to give depth, realism to multi-color printing.

### Something old . . . something new

*Post* covers have won major distinction. They will continue to mirror the American scene — Rockwell's, Alajalov's and others. The October 14 *Post* will have a Lubalin cover, the first of a design series — and one sure to interest ADs.

"We have so many ideas that it will take at least two years to work them out," according to Ken. Their first new issue (September 16) is a point of departure, a new product with graphic appeal to attract readers and advertisers alike.



# ROCHESTER'S 7th

strong on design, photography, humor



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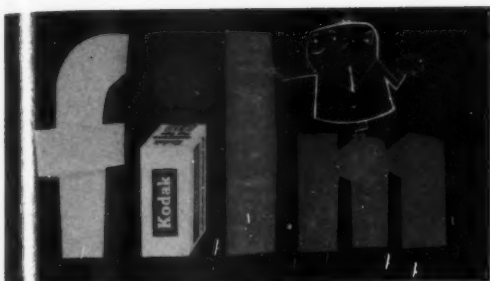
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If the top pieces in the 7th annual exhibition of the Rochester Art Directors Club are indicative of the work done in that area, there's a leaning toward imaginative photography, contemporary design, and light-touch illustration.

The judges were Constantin Joffe, President of Studio Associates; Jack Goldsmith, Vice President and TV Creative Supervisor, BBDO; and Clark L. Robinson, creative director of Ketchum, MacLeod & Grove (NYC). Bert Adams of Federman, Adams & Colopy emceed the awards banquet. The exhibit was held at the Memorial Art Gallery. Some of the top pieces are shown here.

- 1 Best-of-show  
AD, photo: Douglas Baker  
Client: Bryn Mawr College
- 2 AD: Fred Hellenberg  
Photo: Lou Ouzer  
Agency: The Rumrill Co. Inc.  
Client: Genesee Valley Union Trust Co.
- 3 AD: Ellis St. James  
Photo: Abe Josephson  
Agency: Hutchins Advertising  
Client: Haloid Xerox

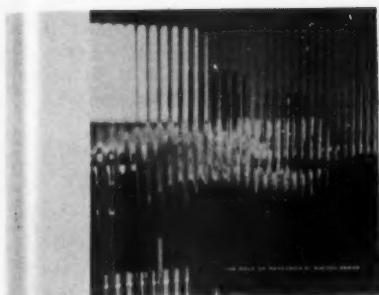




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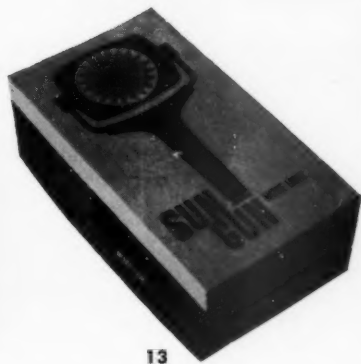
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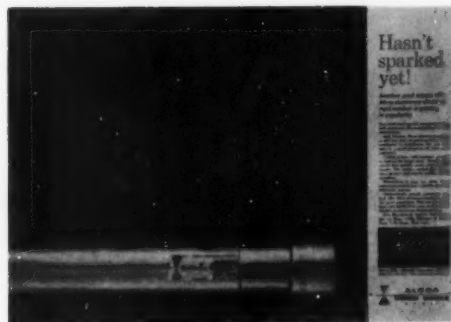
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- 4 AD: Joe Deklerow  
Art: John Sprone  
Agency: Great Lakes Press  
Client: Bausch & Lomb
- 5 AD: Richard Lubey  
Art: Don Smith  
Agency: Kilborn Studios  
Client: R. T. French Co.
- 6 AD: Seth Fagerstrom  
Photo: Richard Beattie  
Agency: The Rumrill Co.  
Client: Eastman Kodak
- 7 AD, art: Walt Kornrich  
Agency: Case Hoyt Corp.  
Client: Eastman Kodak

- 8 AD: Ellis St. James  
Photo: Abe Josephson  
Agency: Hutchins Advertising  
Client: Haloid Xerox
- 9 AD: Ellis St. James  
Photo: Lou Ouzer  
Agency: Hutchins Advertising  
Client: Haloid Xerox
- 10 AD: Seth Fagerstrom  
Art: Federman, Adams & Colopy  
Agency: The Rumrill Co.  
Client: Eastman Kodak

- 11 AD, art: Jack Bliss  
Agency: Kilborn Studios  
Client: R. T. French Co.
- 12 AD, art: Robert Ross  
Agency: The Rumrill Co.  
Client: American Association of Advertising Agencies
- 13 AD, art: Walt Kornrich  
Agency: Case Hoyt Corp.  
Client: Sylvania
- 14 AD: Fred Hellenberg  
Photo: Len Rosenberg  
Agency: The Rumrill Co.  
Client: Alcoa

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## In Philadelphia



### Philadelphia AG officers huddle

Group portrait of newly elected officers of the Artists Guild. Bottom row, from left, illustrator Albert F. Michini, second vp; freelance artist Katherine L. Tyrrell, corresponding secretary; Atlantic Refining Co. AD Edwin H. White, president. Top row, from left, freelance artist Conrad J. Linke, treasurer; poster artist Harvey Simpson, first vp; Beck Engraving Co. AD Mary J. Mowry, recording secretary.

Illustrator Robert Fawcett was guest speaker for the AG's September meeting held at the Sketch Club.

### Philadelphia clips

**Richard E. Keener** has opened his own firm, Richard E. Keener Advertising, at 1 Belmont Ave., Bala Cynwyd. He was manager of graphics and package design at Scott Paper Co. . . . **Miss Caye Christian**, former advertising director of Neiman-Marcus, the Dallas-Houston stores, is now creative director of Laven-son Bureau of Advertising . . . **Patricia Hofman** of Ayer's radio-tv dept. and **Fred H. Landmann**, ad mgr. of Food

Engineering, married Sept. 23 . . . **Richman Inc.'s** new phone is TE 9-6660. Richman's **Mary Ann Forde**, illustration, married illustrator **John Mecray**. She recently won a first place award in the 7th annual Women in Advertising exhibit, for her **Laces Home Journal** promotions.



### Samuel S. Street Jr. Formerly an heads S. S. Street Inc. AE with T. K.

Thompson Associates, King of Prussia, Pa., and a vp of J. R. Mendte, pr and ad agency, Samuel S. Street Jr. now is president of newly opened S. S. Street Inc. The firm, at 317 S. 16th St., Philadelphia, will operate as 2 divisions: a communications div. for adv. sales promotion, and a technical div. for government and business technical areas. Street is a member of the Philadelphia ADC and a graduate of the Philadelphia College of Art.

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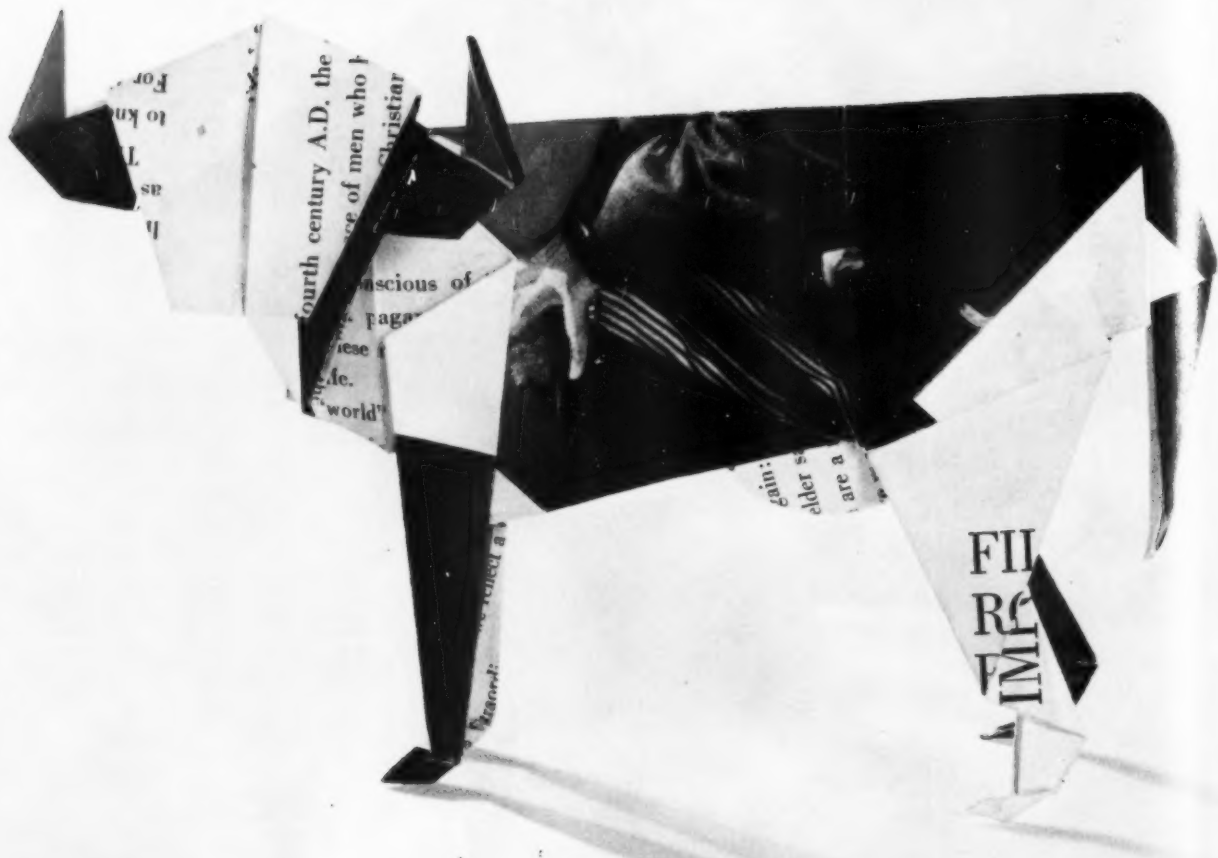
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## FARAGHAN PHOTOGRAPHY

GEORGE FARAGHAN, 1934 ARCH ST., PHILA. 3, PA. LO 4-5711-12-13  
REPRESENTED BY PHILIP SCHOETTLE, ANN SULLIVAN, JOHN ROBINSON

Subject—James A. Michener, Author  
Ronald O. Beech, Industrialist  
Client—Bucks County Industrial Development Corp.  
Agency—Maxwell Associates  
Photographer—George Faraghan



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# NEWS

National Society of Art Directors



## NSAD first national exhibit booked solid thru 1962

Carl Klinghammer, 2nd vice-president of NSAD and chairman of the Exhibitions Committee, reports an almost overwhelming response from museums, schools and colleges for booking dates for the First National NSAD Exhibition.

The exhibition is already on tour, its first showing to the public since its preview at the NSAD Annual Meeting in Chicago in April being in the Gibbs Art Gallery of the Carolina Art Association in Charleston, South Carolina during the month of September.

Following this the Exhibition will be shown in the State Coliseum at Montgomery, Alabama for the duration of the South Alabama Fair from October 9-14th.

From October 28 thru November 24, the Exhibition will be hung in the Berkshire Museum in Pittsfield, Massachusetts.

Then, from December 4th thru December 29th, it will be on view at the Cooper School of Art in Cleveland, Ohio at the request of Mr. William F. Whitsett, the School's director.

The Exhibition consists of work representing twenty NSAD clubs, each club's entry being adjudged the "best of show" at the individual club's own exhibition. It serves as a significant cross-section of creative work done throughout the country. (For a full report, see A/D's August, 1961 NSAD section.)

Commenting on the number of requests received for the Exhibition, Carl Klinghammer said:

"We are exceptionally fortunate, from the standpoint of public relations, in having the most exhibitable product in the world. The work of the art directors is to be seen."

Starting the 1962 season the Exhibition

will be featured by the Art Directors Club of St. Louis at the installation of officers dinner, and will be on view the week of January 22 thru January 26, according to Robert F. Ertell, vice-president and program chairman of the St. Louis Club, who is an AD at D'Arcy Advertising Company.

Other reservations for showing the Exhibition which will run through 1962 are:

The Memphis (Tenn.) Academy of Art; State of Louisiana Art Commission at Baton Rouge; University of North Dakota at Grand Forks; the Wustum Museum of the Racine (Wisc.) Art Association; Flint (Mich.) Institute of Arts; Bowdoin College, Brunswick, Maine;

Also, the Boston (Mass.) Public Library; Tennessee Fine Arts Center in Nashville; University of Georgia in Athens; University of Missouri in Columbia; Arkansas Arts Center at Little Rock; the San Francisco Unified School District;

And, Texas Technological College at Lubbock; The University of Chattanooga (Tenn.); Roberson Memorial Center of Binghamton (N.Y.); Pratt Institute, Brooklyn (N.Y.); Cleveland (Ohio) Institute of Art; Texas Western College at El Paso, and the University of Idaho at Moscow.

Requests received, but not yet scheduled, indicate that the First NSAD National Exhibition will be on view well into 1963.

## Charlotte's 2nd Oct. 16-28

The annual exhibit will be hung at the Charlotte Public Library, 310 N. Tryon St., and will be open 9 to 9 Monday

through Saturday, 2 to 6 Sunday. There will be a special showing of film entries. Awards will be presented at an Oct. 16 dinner at the Barringer hotel. A Gold Medal Award will be presented to best of show, and this winner will be entered in the NSAD show. A Silver Medal Award and a Bronze Medal Award will be presented to the second and third bests in the exhibit.

Winners in each category will receive Gold Certificate Awards. At the discretion of the jurors Silver Certificate Awards will be presented to second place winners in each category. The Caskie Paper Award of \$100 and a certificate will be presented to the entry best exemplifying "outstanding, creative use of printing paper, wherein paper is used most effectively as an integral, functional and esthetic part of the final printed result."

The show will be judged by Arthur Hawkins, consulting AD/designer, New York; Josef Dettling, creative group head, Gardner Advertising, St. Louis; Roy Tillotson, manager of art, design and photography, Union Carbide Corp., New York.

Exhibition committee chairmen include general chairman Joe Thompson; asst. chairman Fred Clark; Bob Alford, planning and promotion; Don Bernard, entries; Jack Pentes, gallery; Murray Craven, hanging; Charles Smith, dinner arrangements; Wayne Blair, publicity.

## Chicago show judges announced

The 1961 exhibition will be selected by Earle Ludgin, chairman of the board, Earle Ludgin & Co.; Draper Daniels, exec vp Leo Burnett Co.; Sam Fink,



vp/creative director Y&R; photographers Howard Zieff and Tana Hoban; McCalls AD Otto Storch; E. A. Adams, director of Art Center School; Georg Olden, tv group art supervisor, BBDO; Jack Zander, vp Pelican Studio; Jim Cherry, AD N. W. Ayer.

Co-chairmen of the show are Chuck Ax, creative director, N. W. Ayer; and Gene Kolkey, vp Leo Burnett Co.



**Salvatore Lodico chairs NYADC's 41st**

Salvatore Lodico is chairman of the 41st Annual National Exhibition of Advertising and Editorial Art and Design. Lodico, who was co-chairman of the 40th exhibition, is an AD at Grey. Working with Lodico will be co-chairman Paul E. Parker, Jr., JWT; designer Onofrio Paccione, vp/head AD, Grey; tv chairman William Taubin, DDB. The 41st will be shown for 3 weeks next April at the Park Gallery, Pepsi-Cola building, 500 Park Ave. and 50th St. The exhibition time was extended to the full 3 weeks as a result of the record breaking attendance at last year's show.

#### **New Jersey's 1st annual March 19-24**

Deadline for the first exhibition to be held by the Art Directors Club of New Jersey is Nov. 15. Entries are eligible from New Jersey residents, or those who work in New Jersey or for New Jersey based firms. Work must have been published between January 1960 and Nov. 1, 1961. Awards of Distinctive Merit will be awarded in 20 categories, under main classifications of complete advertising unit, ad art, complete editorial unit, editorial art, tv.

Entry blanks and details from Gregory Ruffa, 109 Park Ave., Plainfield, N. J.

The show will be held March 19-24 at

Public Service Electric & Gas Co. auditorium, Park Place, Newark. Judges are Freeman Craw, AD/vp Tri-Arts Press; photographer Carl Fischer; consultant AD George Giusti; artist Jacob Landau, Mel Richman Inc.; McCalls AD Otto Storch; W. E. Sawyer, director of merchandising services, Johnson & Johnson.

Committee chairman is Gregory Ruffa. Committeemen include Peter Adler, Richard Schwartz, Bernard Bresky, John Zboya.

#### **Omaha elects**

Officers for 1961-62 are president Richard Sullivan, Bozell & Jacobs; first vp Gene Roncka; second vp Dennis Kennedy; third vp Kenneth Willmarth; secretary-treasurer Richard Kovarik, Marketing Dept., Northern Natural Gas Co. Roncka is also show chairman. Kennedy is program chairman. Willmarth is membership chairman.

Recent activities include an auction of members' art, with proceeds going to the club treasury.



**Pittsburgh hears Joseph Sander**

Art Directors Society's Sept. 28 meeting featured guest speaker Joseph Sander, who with his brother David heads Sander Wood Engraving Co., Chicago, founded by their father Jacob Sander. The firm is said to be the world's largest wood engraving studio, reputedly employing 80% of the wood engravers in the United States.

Joseph Sander is a member of the International Design Conference in Aspen, and has served as a seminar leader. He is first vp of STA, a member of AIGA, and is a writer whose work has been included twice in the Best Stories of the Year edited by Martha Foley. He has also written a novel, several plays and poetry.

His program for the Pittsburgh club included an exhibition of contemporary wood engraving. The show will be exhibited in the galleries of the Ivy School of Professional Art, Penthouse, Magee building.



#### **New Jersey elects**

Dick Basile was named president of the ADC of New Jersey. He's with Bamberger's. Other officers shown above are: secretary Milton H. Glover, freelance; 2nd vp Philip Swift, Ciba Inc.; Basile treasurer Truman Toland, P. Ballantine & Sons; 1st vp Alfred Scherr of Reach McClinton & Co.

Basile, who will head the club during its second year, has been Senior Executive Art Director for all Bamberger stores since 1955. He succeeds John Marmaras of Ciba Inc.

Committee chairman are: Charter revision, John Marmaras; program, Robert W. Buechert, Paul Klemtner & Co.; membership, William Falcone, Aron & Falcone Inc.; scholarship, Joseph H. Golinko, William N. Sheer Advertising; education, Franklyn Hansen, C. S. Hammond & Co.; finance, Richard Huntley, Henry Kopel Creative Production Services; communications, Charles A. Long, New Jersey Bell Tel. Co.; publicity, Henry Kopel; communications, Irving Warhaftig, Black, Little & Co.; exhibit, Gregory Ruffa, Gregory Ruffa Advertising.

#### **San Francisco's 12th awards luncheon Nov. 15**

The Advertising Club's meeting Nov. 15 at the Sheraton Palace hotel will be the scene of San Francisco's awards presentation. The show will be hung in the 4th floor and terrace of the International Building, St. Mary's Square. A preview party will be held in the exhibition area.

Speakers and conferees from the Eyes West design conference at the Monterey peninsula selected award winners. The show will be published by the Art Directors and Artists Club of San Francisco. Certificates of merit will be sent to all creatively responsible for each piece hung. An Award of Excellence will be made for each classification and presented to the AD, artist, designer and client. The best outdoor poster will be awarded the Foster & Kleiser medal. The best newspaper ad will receive the William Randolph Hearst Memorial award. Western Advertising will present

award for the best campaign.

Adrian Taylor, FCB, is exhibition chairman. Charles Weckler is executive chairman. Committee chairmen include Bill Shields, design and promotion; Dick Moore, gallery; Norman Nicholson, printing; Bill Hyde, jury; Jack Keeler, entries; Murray Hunt, publicity; Paul Grey, luncheon; Fred Lyon, preview party; Tom Gleason, post show; Alex Anderson, television; Cliff Wilton and Greg Gonella, publication.

Members of the screening jury for the exhibit are: Milton Halberstadt, Al Parker, Gordon Brusstar, Marget Larsen, Nicolas Sidjakov, John Flack, Marshall Pitter, Don Sternloff.

#### Buffalo profiles area artists

How much does he earn? How old is he? What are his hopes? Did he go to college? These are some of the questions asked in recent profile meeting of the ADC of Buffalo. A slide show with cartoons presented the profile. Some of the data based on 32 replies:

Income	
Under \$2,500	3.1%
\$2,500-\$5,000	40.6%
\$5,000-\$7,000	28.2%
\$7,000-\$9,000	9.4%
\$9,000-\$11,000	15.6%
\$11,000-\$15,000	5.0%
\$15,000-\$20,000	3.1%

(Note: the data does not total 100%, indicating some inaccuracy in the tabulating, however the basic picture is that 70% of the Buffalo area artists earn \$7,000 or under and about 1 in 6 \$10,000 or over.)

The income data represents artists and ADs. The average artist in Buffalo is 33.6 years old, earns part of his income freelancing. 47.7% had some college training and 65.6% had art school training (often at college).

Program also included a panel discussion based on the survey data. Panelists were Marvin Macnow, Gil Nicholas, Bill Luedeke, Harold Feltz and Bob Bindig. There was also an art pricing contest.

#### Correction in NSAD show credit

The Kansas City entry in the First NSAD National show, reproduced in August Art Direction, wrongly credited Don Hill as photographer. He properly should have been listed as designer of the book cover, Ceramic Braze, for Boeing Co.

#### Denver officers

Leaders of the Denver ADC are president James L. Ellis; first vp Herbert Gilbert; second vp Charlie Plumb, Graphic Design; secretary Arminta P. Neal, Denver Museum of Natural History; treasurer Bob Headorfer.

#### Chapter Clips

**Baltimore:** Famous Artists scholarships were awarded to Mary Lou Botten, Major & Keesey Studio; Laura Yurkowski, Barton-Cotton Publ.; and Gerald Miller, illustration student at Maryland Institute of Fine Arts. Judges were Bob Lapham, R. W. Lapham Associates; Leonard Bahr, faculty member of the Maryland Institute; and Wilson Binebrink, artist and president of Artists Equity. Scholarship committeemen were chairman Bob Nohe, George Head, Aaron Cantor . . . ADs Joel Adler and Gordon Schwartz, W. B. Doner & Co., won recent club prize for magazine layout. Client, Wilkins Coffee. Photography, Blakeslee-Lane. Copywriter Mike Jones. Production, Stanley Czajkowski.

**Chicago:** 28th annual exhibit is available on free loan (except for mailing charges) to any interested organization. In the form of slides (print winners) and a continuous film of tv commercials. For details, Frank L. Sher, circulating show chairman, at Clinton E. Frank, Inc., Merchandise Mart, Chicago 54.

**Iowa:** Recent panelists were Robert Buckley Wesley Day & Co.; Edmund Bartlett, Look Magazine; Stan Hess, Drake University . . . Arden Smith, KTIV Sioux City, was a featured speaker.

**Los Angeles:** Last month's dinner speaker was Joe Barbera, Hanna-Barbera Productions.

**Memphis:** Members Mary Deane Richards, AD Goldsmith's, and Dorothy Belote, freelance fashion artist, discussed The Artist and AD in Fashion, at last month's meeting. Mrs. Belote is a new member . . . Recent speaker Jack Slenker discussed interior decorating and its relation to basic thinking of commercial art and advertising. Slenker is with Kimbrough-Goldate . . . Club named Joe McChesney committee chairman and Bill Womack and Jay Parker committeemen on project for a regional art festival to be held next spring . . . Club has increased dues to \$25 per year (from \$20) . . . Tommy Jue won the \$300 tuition award for Memphis Academy of Arts.

**Nashville:** Oct. 17 club presents Typographic Trends, the Type Directors Club (New York) show now available in slides, from Art Direction Magazine.

**New York:** New members are Sheldon Seidler, AD Remington Rand Univac, in charge of design and direction of sales promotion literature; Irwin Glusker, AD American Heritage Publ. Co.; James J. Hulley, AD/designer Sanford Associates; Alfred F. Muscari, AD/designer of displays and promotional material, NY Telephone Co.; John Iapalucci, AD McCann-Erickson.

**St. Louis:** New members are Harlan Rector, AD Savan & Hammerman; Bob Reinert, AD Obata Studio.

#### Richmond surveys local financial scene

Questionnaires sent to ADC's 64 members returned information showing that most ADs felt "fairly compensated"; their work would not improve if paid more; their job future for the next 5 years will be good in the Richmond market. Reasons for the conclusions were found in a breakdown of dollars and cents information.



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All but one respondent reported that the 1960 value of all layouts, art, design and photography produced by their respective art departments topped that of 1959 (total in 1960 was \$536,400). More outside art work was bought in 1960 than was produced in Richmond (\$170,900 against \$104,000). Most ADs felt their incomes were on a par with other comparable positions of responsibility in their firms.

Studio owners, none of whom bought space or placed ads, reported their 1960 sales (\$101,000) topped 1959. They found work sold to agencies was not as profitable as when sold to other buyers. Average of each sales dollar paid out for expenses: 42.5. The low was 20%, the high 60%.

#### salaries—ADs' & beginners'

The questionnaire's salary survey

brought answers on ADs' thinking about the general picture, as well as their own incomes. Answers to the question, what should be the average starting salary for artists just out of school, ranged from a high of \$425 a month to a low of \$200. (Average, \$304.) Comments included: depends on ability; should be more if married; depends upon responsibility of job.

Most felt ADs in salaried positions should be paid for overtime: yes, 15; no, 19; time and a half, 13. All felt staff artists should receive overtime pay: yes, 36; time and a half, 25. Nearly all responded that freelancers should charge extra when rush orders required overtime: yes, 34; no, 3. Freelance charges should be (in averages rounded off to the nearest half-dollar) \$9.50 per hour for layout and design; \$8.50 per hour for illustration (average), \$12 for top illustration; \$6 per hour for mechanical and

paste up.

Comments: Top illustration should be unlimited. Depends on the job. Should vary depending on individual ability, quality and service.

#### prestige up

Most respondents reported they felt the prestige of the commercial artist gained since the establishment of the ADC in Richmond. (Yes, 30; no, 1; no opinion, 5.) Of a total of 64 questionnaires sent, 42 were returned. The respondents numbered 16 ADs in charge of department; 17 ADs not in charge; 12 staff artists; 7 self employed.

Table 1 shows 1960 incomes of the respondents, compared to their years of experience. Table 2 shows group classifications' salary highs and lows, compared to average years of experience, and the percentage of salary increases in the past years.

Table 1

1960 Income	Years Experience															Over 15
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	
\$15,000 — 16,000														1		
14,001 — 15,000													1			
13,001 — 14,000																
12,001 — 13,000																
11,001 — 12,000													1	1		
10,001 — 11,000							1				1					1
9,001 — 10,000			1						1	1	2			1		
8,001 — 9,000							2		1	1				1		1
7,001 — 8,000							1	3		1		1	1			
6,001 — 7,000		1	1			2	3	1								
5,001 — 6,000			1	1		1				1						
4,001 — 5,000	1		1													
4,000 & under	1	1														

Table 2

	Group Avg. Years Experience	High	Low	Group Avg.	% Incr. in Past 5 Yrs.
ADs (In Charge) of Dept.	10	\$15,777	\$5,000	\$8,800	49%
ADs (Not in Charge)	8	11,808	6,200	8,200	47%
Staff Artists	5½	9,200	3,500	6,300	79%
Self-Employed	7½	11,000	5,000	8,800	36%

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Whatever the purpose, Rainbow Pine Tree Cover gives you the initial advantage of a full rainbow of dimensions,

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## NEW BOOKS

232. **12th Annual of Advertising & Editorial Art of 1960.** Toronto Art Directors Club presents 291 examples of best Canadian ad-editorial art of 1959. \$10.
233. **Visual Design in Action.** Ladislav Sutnar. His early modern concepts & design progress principles. Subjects include typography; visual interest, continuity, simplicity and unity; corporate image, logos, trademarks, slogans, symbols, consumer-trade ads, direct mail, p-o-p, books, catalogs, magazines, PR and store personality. \$17.50.
234. **Advertising Directions 2.** Arthur Hawkins & Edward Gottschall. Advertising, graphic arts, production & communication trends, particularly sophistication, are discussed by 28 outstanding pros—from illustration, typography and photography to ads tailored for different industries and media. Valuable reference sections. Successor to last year's *Advertising Directions 1*. \$11.50.
235. **Reality in Advertising.** Rosser Reeves. Argues that ads must sell, not entertain. Stresses importance of a unique selling proposition and market research. Downgrades brand imagery and originality, nevertheless required reading for ADs and graphics men. \$3.95.

## ANNUALS

225. **New York Art Directors' 39th Annual of Advertising and Editorial Art and Design.** Edited by Howard C. Jensen. Designed by George Elliott, senior AD McCann-Erickson, the book's 400 pp. 8x11 1/4", illustrate the show's 474 pieces in b/w but brilliant color is used for slipcase, bindings, endpapers. Different second colors are used in various sections, colored dividers separate the sections. Editorial features include a program summary of the Fifth Visual Communications Conference, by Frank Baker, conference director. \$15. Also available, 38th Annual, \$15, No. 197; the 37th, \$12.50, No. 182; 36th, \$12.50, No. 165; 35th, \$12.50, No. 146.
215. **The Penrose Annual, Vol. 54.** Edited by Allan Dalafons. The new edition of the British classic international source-book on the graphic arts has 120 pages of articles reviewing and copious b/w and color plates and inserts illustrating trends and developments in esthetics, economics, techniques, and industry. \$12.50.
220. **The Picture Universe. U.S. Camera 1961.** Edited by Tom Maloney. Includes a full color 4 ft. pullout view of Switzerland by Emil Schulthess, portfolios by Alexander Liberman (from his book *The Artist in the Studio*), Alfred Eisenstadt, Roy Stryker (*The Lean Thirties*), William Klein (*Rome*), Harper's Bazaar (March 1960), Evelyn Hofer (*The Stones of Florence*), Vogue feature editor Allene Talmey on Penn, Irving Penn (*Moments Preserved*, from his book of the same title). Photography in Space. \$10.
221. **'60 Annual of Advertising Art in Japan.** Edited by Art Directors Club of Tokyo. Annual features award-winning ads, 1960 World Design Conference notes, and bi-lingual reports. 100-pp. 8 1/2" x 12". \$12.50.

## PRODUCTION

204. **Advertising Agency & Studio Skills.** Tom Cardamone. How to prepare art and mechanicals for repro. Detailed, illustrated. \$4.75.
208. **The 4 Color Process Guide.** Sure to become standard reference work for 4 color process reproduction. This 11x14 200 page book showing full range obtainable in print using the four process colors was A&E and designed by Louis Darlsman, in collaboration with Harry and Marion Zelenko. Scientific, accurate, objective and orderly system for determining precise color wanted. Over 5600 large color patches, each almost two square inches. 3 and 2 color sections are included. Plastic viewer isolates patches for exclusive examination of one color against black, white, and process colors. Special introductory price, \$110 prepaid. 10-day trial period.
216. **The Grand Three-Color Blending Book.** Hans Gaensslen. Unique guide. 50 12x12 pp. letterpress and 50 pp. offset, in 1 edition, show 2-color combinations with black, and 3 colors in various combinations—more than 10,000 shades of color. With each 3-color table are 4 design examples comparing effects a design has in different color combinations and repro methods. Examples also show effects of overprinting and screening. Book includes information on printing inks, production of posters in tempera, choosing most suitable paper and screen, etc. \$45.
218. **Color Swatch Book.** Contains 500 pages of printing ink colors, with over 24,000 perforated color swatches for easy removal. One section is printed on coated, another on uncoated, to facilitate exact matching. Designed for artists, designers, buyers and sellers of printing. Now you can avoid using silk screen, pastel, watercolor samples which printers and lithographers have difficulty in matching. Individual color sections can be reordered and inserted in this specially bound book \$47.50 prepaid. 10 day money back guarantee.
219. **Lee Streamlined Copy-Fitting Handbook.** Arthur B. Lee. Comes with the Lee Streamlined Copy-Fitting Gauge, made of Vinylite, which fits into a pocket inside 2nd cover. The book has 32 pp. of Linotype and Intertype faces with complete alphabets of all available sizes up to 18 pt. The gauge scale to be used for linear character count is indicated next to each alphabet showing. Many other aids included. Printed in 2 colors, 6x9 pp. \$4.95.

227. **A Book of Type & Design.** Oldrich Hlavsa. 498-page, 2-color indexed Czechoslovakian compendium of 250 various-size Roman faces most popular in Europe and America is a cross-section from the foremost foundries and a practical manual and working specimen book of available book, periodical and jobbing types. \$12.50.

228. **The Styles of Ornament.** Alexander Speltz. Paperback edition of Dover's '59 book (David O'Connor's translation of 2nd German edition) presents 3,766 illustrations, representing ornaments' entire range from prehistoric to mid-19th Century times—all reproducible without permission or payment. \$2.25.

229. **Haberule Visual Copy-Caster. 6th Edition.** Quick character counter, 2 colors, plastic bound, 4-48 pt., over 800 faces, alphabetized, manufacturer-grouped — plus 29 caps-l.c. most popular face specimens. 53 precision pica unit character scales expedite counts of over 4,000 fonts. Plastic type gauge has 6-11 agate and 12-pt. scales, Elite-Pica typewriter character counts and 6" rule. \$10.

230. **Creative Color.** Faber Birren. Psychological concepts in color manipulations, dominant harmonies, law of field size, chromatic light, color systems, iridescent-luminous effects. "Rarely achieved effects" finish each chapter. \$10.

## GENERAL

211. **The Madison Avenue Handbook 1961.** Paperback annual diary/directory lists corporate names, addresses, phone numbers and art-staff key buying factors among New York commercial art practitioners and consumers. Additional listings for Chicago, Detroit, Los Angeles, Miami and San Francisco. In all, 24 categories are covered—from ad agencies and art supply houses, photographers and publications to TV-film producers, TV studios and stage-TV union affiliates. Each diary spread has room for write-ins and features a column of 22 expense items. \$4.
212. **Commercial Art as a Business.** Fred C. Rodewald and Edward M. Gottschall. Revised and enlarged edition of the book by the late Rodewald, himself a commercial artist, originally published in 1954. Brought up to date—including statistics not available before—by Art Direction editor Gottschall. Contains latest information on markets, prices, practices, media needs, contracts. \$4.95.
224. **Who's Who in Commercial Art and Photography.** Director's Art Institute. Collection of lists of artists, photographers, agents, studios, representatives, art buyers. The last category is broken down into ad agency, book publisher, magazine, business. Name, address, phone, and specialty category listed for producers, buyers. \$15.

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## In Chicago

be shown at an awards dinner to be held in January 1962. Details of club meetings and the exhibit are available from Secretary James Lentine, Art Forum Studios Inc., 75 E. Wacker Dr.



**SBPD Chicago officers meet** At the home of member Joe Schiavo are Society of Business Publication Designers president Ralph Donges, Schiavo, treasurer Dave Godfrey, secretary James Lentine. Asst. secretary is Rita Geraity. The Chicago group holds business meetings the first Thursday of each month from September to May. Summer meetings are casual, usually barbecues. During the September-May period guest speakers from the publishing and allied fields address the group the third Thursday of each month.

An exhibit of magazines, covers and other art for magazine production will



**Whitaker Guernsey elects A. L. Johnson** With the studio since it was known as Whitaker-Christenson 23 years ago, Andrew L. Johnson has now been elected president of Whitaker Guernsey, Inc. He originally joined the firm as assistant service man. In 1945 he was appointed manager of the photographic department. In 1947 he was named an AE and in 1955 he was made director and vp.

Other officers are vp/sales promotion mgr. Clay Timon, vp/sales mgr. Gene Perraud, vp production Hank Varyu, vp/creative director Howard Guernsey. Under Guernsey's direction the studio introduced a new concept of creative, experimental assignments. Johnson announced this effort and the creative staff will be increased. Recent additions

include Jim Linehart, Connie Bailey and Nelson Shawn.

### STA elects, awards honor

New officers of the Society of Typographic Arts are president John Michael first vp Joseph L. Sander, second vp William T. Seay, treasurer Edwin Kahn, secretary Sally F. Malkasian. Directors are past president Gladys Swanson, Jessie Martin, Charles Murray, Harry B. Voight, John Weber.

Following a resume by Everett M. Near the annual STA Fellow honor was awarded to Bert Ray. Honorary STA membership was conferred, in absentia, on Dr. Robert L. Leslie, partner in Composing Room, New York. The citation, designed by Hayward Blake, was presented by R. Hunter Middleton.



**Robert Amft wins Easter seal contest** The nationwide competition for the 1962 Easter Seal design has been won by Robert E. Amft, owner and AD of Amft & Associate, Chicago. His design, chosen from among 250 entries, won \$500 from contest sponsor Natl. Society for Crippled Children and Adults. Judges were Chicagoans Howard Anderson, vp

(continued on page 194)

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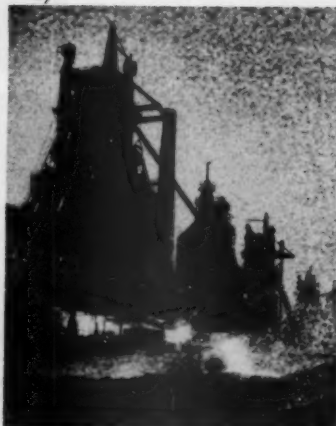
## on the West Coast



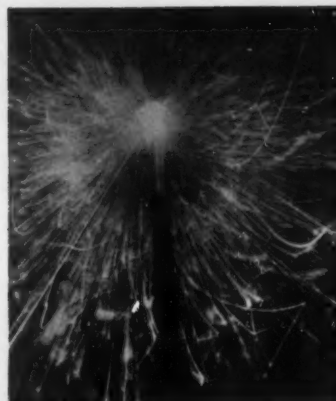
1)



2)



3)



4)

California photographers include ADs' choice Nineteen entries in the 9th annual Professional Photographers Assn. of California show were named Art Directors' Choices. The Art Directors Trophy, a first time award, was presented to Ricardo Lopez, Fresno, for his Design in Blue (1). Judges were ADLA past president Ted Poyser, vp Gaynor & Ducas; Kenneth Russ, art supervisor for the City of Los Angeles and director of the Municipal Gallery; artist Millard Sheets. The PPA chose Pasadena's Gordon Maughan's Ion Gauge (2) for the Grand Trophy and for the first place industrial award. The ADs Choices included 2 by Jason Hailey, Los Angeles, Steel Mill (3) and Sparkler (4).

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# COMMERCIALS THIS MONTH

## FILM ART: *dimensional movement without stop motion*

BY RALPH PORTER



Sinclair wanted to make its symbolic dinosaur walk realistically for a series of new TV commercials for Sinclair Dino Gasoline. Feeling that stop motion gives an uneven, unrealistic movement, Marc Asch, Executive Vice President of Van Praag, developed a motorized dimensional brontosaurus which walks naturally. It is the first mock-up animal to walk.

That every miniature model-maker contacted insisted it was impossible to make a three-foot dinosaur walk, is all the more credit to the Van Praag organization. The entire operation took only two weeks.



*Product—Sinclair Gasoline  
Agency—Geyer, Morey, Madden & Ballard  
Agency Writer—Neil Quinn  
Agency Producer—Joe Dannis  
Producer—Van Praag Production  
Director—William Van Praag, Doug Baker  
Designer—Bob Ramsey*





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ESOPUS TINTS—Green	Basis 25 x 38—80
ESOPUS TINTS—India	Basis 25 x 38—70
ESOPUS TINTS—Goldenrod	Basis 25 x 38—80
ESOPUS TINTS—Ivory	Basis 25 x 38—70
ESOPUS TINTS COVER—BRISTOL—Canary	Basis 20 x 26—80
ESOPUS TINTS COVER—BRISTOL—Peach	Basis 20 x 26—80
ESOPUS TINTS COVER—BRISTOL—Blue	Basis 20 x 26—80
ESOPUS TINTS COVER—BRISTOL—Green	Basis 20 x 26—80
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COVER BRISTOL: Green, Canary, Blue, India, Pink, Peach.

## trade talk

### ART DIRECTORS

**BALTIMORE:** John Lampe has been named vp of S. A. Levyne Co. and Sheldon Cohen has been appointed AD. **DAVISON-RASCH Art Studio** moved to E. Lexington, SA 7-4075. Judges Thomas Parlette, Frank Mirabile and George FonderSmith reviewed the work of graduates of Maryland Institute. Conclusion: A greater awareness of the practical this year. **Bob Wirth** resigned from the faculty of Philadelphia Museum college, but he remains on at Maryland Institute. **Dick Loomis** has a project going for illustration students. He holds a free weekly session at Major & Keesey studios to introduce students to the practical working side of illustration. **BOSTON:** Robert O. Bylaska is now art dept. supervisor at S. Gunnar Myrbeck & Co. He was a sales rep for Kenneth MacBellar Inc. **FSR** named Jack Lovell AD. He was AD for American Optical Co. **CHICAGO:** John V. Massey was promoted to manager of advertising and design at Container Corp. He was manager of the dept. of design. Massey is a member of ADC, AIGA and a director of STA. **Richard Weiner** promoted

from AD to art supervisor at Leo Burnett. **ADCC, STA** and **AG** are cooperatively producing a 64-pp. hardbound book, *Selections from Seed Corn*, as a memorial to the late John Averill, "printer, humorist, and artist extraordinary." The book will include an introduction by Harry Owens, and color reproductions from the original pages of Averill's Molehill Press publication. Publication date is Thanksgiving. Price is \$4 before publication, \$5 after. Orders to Molehill Press, 200 S. Michigan Ave., Chicago 4. **Richard P. Hustad** from BBDO to Wade Advertising. The new **Chicago-School of Professional Art**, which began operation last month at 676 St. Clair St., is geared especially to people already in the field. Instructors and asst. instructors are Andy Aldridge, Bill Baker, Bill Gregg, Carl Kock, John Langston, Art Magee, Phoebe Moore, Fred Steffen, Charles MacMurray, Richard Weiner, Ralph J. Finch, Jr., Sam Hageman, Art Meltzer, Walter Lecat. A series of Wednesday night lecture-demonstrations called Viewpoint, is led this semester by Ted Carr, Promotional Arts; Bob Clark, D'Arcy; Ken Faretta, Bill Rhodes, and Vince Salerno, all of Stephens-Biondi-DeCicco; Sam Fink, Y&R; Jim Gisondi, CCA; Howard Guernsey, Whitaker Guernsey; Steve Heiser, Stephen Heiser Photography; Roy Larson,

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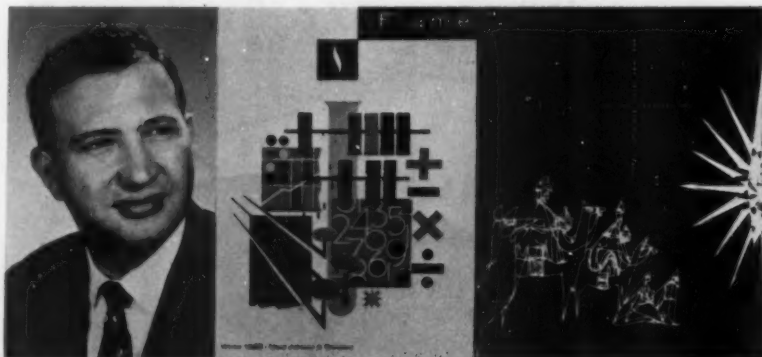


FCB; **Richard Latham**, Latham-Tyler-Jensen; **Bob Reardon**, Leo Burnett; **Art Paul**, Playboy Magazine; **Jim Sherman**, McCann-Erickson. A brochure, designed by **Ralph Finch, Jr.**, Stephens-Biondi-DeCicco, is available from School of Professional Art. . . . COLUMBUS: **Donald E. Winkler** from Shoe Corp. of America to Radow & Alpers Advertising. . . . DETROIT: **Fredrick A. Peck** was named art dept. head of Maxon. . . . HOUSTON: Graphic Arts Hall of Fame's recent contest named **Ozie Sons**, Houston Art Studio, as winner for best full color magazine ad (client Hycel Inc.). . . . LOS ANGELES: **Luther Myhre** from Atherton Mogge Privett to Wade as assistant to sr. vp **Norton Mogge** and acct. supervisor **Tom Scholts**. The 3 left AMP which then changed name to Atherton-Privett. . . . **Aware** is a new man's magazine which debuted last month. AD is **Donald May**, who has been AD of Esquire, redesigned Apparel Arts, served Holiday which he originally designed. **Marshall Beauchamp**, a type and magazine design authority, is publisher. To cover politics, arts, fashion, fiction. . . . **Jim Coyle** left Lennen & Newell, where he was AD, for LA Examiner where he is adv. service and promotion mgr., succeeding the retired **Elliott Wolf**. . . . **Dick Stow** from Studio Artists to Frank Axelson. . . . **Bob Eckhart**, graphics

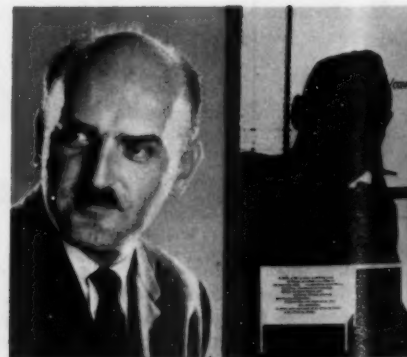
mgr. of Convair, now head AD for General Dynamics. . . . **Jim Burreas** to R. L. W. Allen Associates, Van Nuys. . . . **Dominick Arbusto** from Daniel & Charles to Carson/Roberts. . . . MEMPHIS: **Patrick McCain** from Plough Inc. to Lake-Spiro-Shurman where he is creative consultant on art, copy and production. . . . MIAMI: **Hank Sewicki** is now AD for Food Fair Stores. He had been in the motel business after "retiring" from the art business. . . . MONTREAL: **Tancrède Marsil**, **Gérard Caron**, and **Arnold Barkes** have merged and are now YM&B Advertising Ltd. at 1460 Union Ave. They have an ad design and illustration studio, include package design and general consultation, and also represent photographer **Don Langford** and illustrator **Gaby Bastien**. . . . NEWARK: **Raymond B. Dinnerman** is now AD at Sosnow Advertising. . . . NEW ORLEANS: Following the affiliation of Fitzgerald Advertising here with Knox Reeves Advertising of Minneapolis, the agency's local name is Knox Reeves-Fitzgerald Advertising. Local art dept. is headed by **E. W. Rector Wooten**, vp and exec AD, and includes **Warren Arceneaux**, **Charles Foster**, **John Gregory**, **Newton Howard**, **Donald Smith**. . . . NEW YORK: **Donahue & Coe** exec vp **William H. Schneider** resigns after a 23 year relationship. He plans to either go into

the motion picture production business or remain in advertising. . . . Since resigning from McCann-Erickson where he was sr. AD **George Elliott's** busy doing exciting ad editorial photography, MU 7-8343. . . . Extracurricular activities of BBDO tv group art supervisor **George Olden** include helping judge the Chicago ADC show, and being part of the team redesigning Saturday Evening Post. . . . **Anthony Mandarin** from BBDO group AD to vp/creative director for art at Keyes, Madden & Jones local office. . . . **Gene Garlanda** was appointed exec AD at Irving Serwer. . . . NYADC executive board member **Wallace Hainline**, magazine design consultant, participated in the 1961 Magazine Institute sponsored by the University of Florida. He presented an illustrated discussion of layout, design and typography. . . . **Roy Koch** from ad mgr. of Text-Film Div. of McGraw-Hill Book Co. to creative director of KGA sales promotion affiliate of Delehanty, Kurnit & Geller Advertising. The corporation appointed **Mike Blatt** AD. He had been freelance designer and AD for George Nelson, CBS and NBC. . . . AIGA Packaging Show will be held in the late fall or early winter, date to be announced. Jurymen are **Lester Beall**, **Bruce Beck**, **Francis Blod** (non-voting), **Gene Federico**, **Karl Fink**, **Martin Prehn**, **Marion**

## 3 stimulating new talents at me



**carlos sierra-franco** Designer, illustrator, typographer and calligrapher. A peer in versatility having been consultant or design director for such design minded firms as Mead, Johnson & Co., Container Corp. of America, American Tobacco Co., and American Home Products Corp.



**walt terbovic** Comes to MRI with an extensive and seasoned background as art director designing for such companies as United States Steel Corp., Aluminum Co. of America, Pittsburgh Plate Glass Company and Gulf Oil Corporation.

Zelenko. The committee is composed of chairman **Blod**, liaison director **Robert Gato**, and **Joyce Morrow** . . . **Len Romagosa** from Woman's Day where he was asst. AD to AD post at Montgomery Ward . . . **Robert Conahay** Advertising and **Arthur J. Falconer** Advertising merged under the name of Conahay. Latter's AD **Achille Pellizari** remains in that post. Conahay has a new pr dept., **White & Bauer Associates** . . . **Eric Rathje** promoted to AD at local division of **Ross Fry-BSP&D** . . . **Frank H. Crump** is now AD for reference book div. of **Crowell-Cliller**. He was AD and mgr. of production dept., **Cahners Publ.**, Boston . . . Promotions at **Paul Klemtner & Co.**: **Robert W. Buechert**, director of art; **Arthur E. Menig**, sr. AD; **Skip Hurley**, AD; **Joseph J. Tonna**, AD . . . **Mervin & Jesse Levine** agency moved to 1270 6th Ave., 21st floor. **Harvey Toback** is exec AD. The agency until recently specialized in soft goods. Now expanding into other fields, so left the Herald Square area home it had for 37 years . . . **Mack Stanley** from Y&R to Geyer, Morey, Madden & Ballard to fill new post there—AD of special creative unit . . . **Seymour Taffet** with **Smith, Henderson & Berey**. He had been with **Ellington**, and at **Grey** . . . **Jerome Friedman** named assoc. AD at **Maxwell Sackheim-Franklin Brock** . . . **John**

**A. Priender** was promoted to Promotion AD at **Family Circle Magazine**. He was assoc. AD . . . **Len Fellows** now director of planning at **Einson-Freeman**, Long Island City. He was assoc. creative director of **McCann-Erickson's SCI div** . . . **Robert Young**, at **Ben B. Bliss Co.**, came from **Riedl & Freede** . . . **Lubell Advertising** named **Morton Fleisher** and **Paul Slaughter** ADs. A promotion for **Slaughter**, a move from **Wexton Co.** for **Fleisher** . . . **Abril Lamarque**, consulting AD/designer for **Sunday NY Daily News** and former art consultant for **American Weekly** and **NY Times Sunday magazine**, teaching two workshop seminars in editorial layout and design at **NYU's Div. of General Education**. A basic seminar offered Oct. 18-20 . . . Vp/sr. AD **Howard Munce**, **FCB**, has a hobby—he sculpts discarded **New Haven RR** roadbed spikes. The imaginative, humorous figures were featured in a **NY Times** story recently . . . **ORLANDO**: **Eric O. Anderson** who was with **GE** in **Schenectady, N.Y.** and **Winston-Salem, N.C.**, is now AD of **Neals, Roether, Hickok** here . . . **PITTSBURGH**: **Edward X. Redings** in the newly created post of graphics coordinator for **Westinghouse**. He'll also do design and AD the internal publication. He was in charge of art, design and production for the technical information dept. and the maga-

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zine, Westinghouse Engineer . . . PROVIDENCE: **Albert E. (Ned) Broomhead** was asst. AD for Daniel Sullivan agency in Boston and asst. AD for Davis Press in Worcester. Now he's AD for FitzGerald-Toole & Co. here . . . SAN DIEGO: **Robert M. Michetti**, named a partner in Champ, Wilson & Slocum, continues as AE with overall responsibility for production and art . . . SAN FRANCISCO: **Alex Anderson**, Guild, Bascom & Bonfigli, opened an art gallery dealing in miniatures. The spot is on the ground floor of the agency's building . . . SEATTLE: **Norman Davis**, vp in charge of the fine arts program for the Seattle 1962 World's Fair, said the World of Art collection of historical and contemporary masterpieces from US and abroad will be insured for over \$20 million. The show will also include rare northwest Indian art and industrial design. The art collection was obtained by **Dr. William Milliken**, former director of the Cleveland Museum of Art; **Dr. Wilhelm Sandberg**, director of the Stedelijk Museum in Amsterdam; **Dr. Sam Hunter**, director of the Brandeis University Art Gallery; and **Dr. Erna Gunther**, director of the University of Wisconsin museum. A special 40,400 sq. ft. Fine Arts Exhibition Hall is being built . . . SOUTHRIDGE, MASS.: **Walter Witmer** has been named divisional AD for Amer-

ican Optical's instrument div. He was ad production coordinator . . . TOKYO: **Kaz Fujita** who was AD at Box Cards, Los Angeles, opened his own ad company here, Ad International. He'll counsel business and advertising firms in both the US and Japan on printing and art production sources in the Far East, offer other art services. At Kojimachi Mansion 86; 3, 5-Chome, Kojimachi, Chiyoda-Ku, Tokyo . . . WORCESTER, MASS.: Davis Press has changed name to Davis Advertising, promoted **Rudolph C. Claich** to AD, and named **Frederick H. Larrabee**, formerly an artist with Harold Cabot & Co., advertising director . . .

**ART & DESIGN CHICAGO:** Assn. of Art Studios in Chicago held a general meeting last month for personnel from member and nonmember studios. Program included a showing of the AASC color-sound slide film, Ten Thousand Fingers, and a presentation by **Howard L. Brinkman** of Precision Color Plate Co. . . Handelman-Pederson's illustration staff added **Roland Giampoli**, from Art Center School . . . **Artists Inc.** moved to 5 W. Grand Ave. . . Scratchboard and mechanical illustrator **William Carr** freelancing, with Feldkamp-Malloy . . . **Flavio Gomez** from Raymond Loewy/Wil-

liam Snaith to Latham-Tyler-Jensen . . . Cartoonist/designer **Chuck Bracke** with Feldkamp-Malloy's creative dept. . . Artist/correspondent **Franklin McMahon** in Europe during September and October . . . **Vogele Design** and **Robert Kennedy Associates** moved to 333 N. Michigan Ave. . . DALLAS: **Ed Bearden**, Ed Bearden Art Studio, was elected president of the Advertising Artists Assn. of Dallas. Other officers: first vp **Charles Mohrle**, Mohrle & Browning; second vp **Al Barnes**, AD Evans Young Wyatt agency; secretary **Grace Crockett**, freelance artist; treasurer **Joyce Van Der mark**, production director, The Studio . . . LOS ANGELES: Figure illustrator **Joe La Grotta** joined Fred Kopp Advertising Agency . . . **Jim Shaffing** and **Norm Noceti** now with Disney . . . **Bart Doe** joined Graphic Films . . . **Richard Kuhn & Associates** to larger quarters at 818 N. La Brea . . . **Bernard Nagler Advertising Design** to 442 N. La Cienega Blvd. . . **PAP** (printing, advertising, promotion), moved to their own building at 1805 S. Myrtle Ave., Monrovia, Calif. . . NEWARK: **Goodkin** products will be distributed in Asia by Riken Optical Industries of Japan . . . NEW YORK: A display of woodcut illustrations is available from **Sander Wood Engraving's** metropolitan New York representative **Courtney Jamison**. He's in Ft. Lee,

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 Lee. The display, 20 ft. long, is circu-  
 lating at local agencies. He also has sam-  
 ple showings of work available through  
 Sender . . . **Otto E. Markevics** represents  
 Artists Guild on the Joint Ethics Commit-  
 tee. For many years he was an AG  
 board member . . . Freelance artist **Bruno**  
**Junker** has a new studio address, 545  
 Fifth Ave., MU 7-3572. Recently, while  
 skin diving and spear fishing off Oyster  
 Bay he was attacked by a brown shark,  
 received lacerations in the right leg and  
 3 fingers. But he's healed now and back  
 at work . . . **Empire Typographers** took  
 over the 17th floor at 305 E. 45 St. . .  
**Gaber & Castenir**, artists representation,  
 has been formed at 35 E. 49 St. Principals  
 are University of Kansas graduate Joe  
 Gaber, artists rep., and Ralph Castenir,  
 who recently completed a 1-man fine art  
 show at the Little Studio. They exclu-  
 sively represent **Robert Monroe Studios**.  
 . . . **Designers 3** has new phone, CO 5-  
 1640 . . . **Hy Radin Associates Inc.** moved  
 to 9 E. 53 St., and they have the entire  
 3rd floor. Phone is PL 2-7230. The firm is  
 enlarging staff, recently added mechan-  
 ical artist **Allan Miller** . . . **Eckstein-Stone**  
 to 15 E. 40, LE 2-0566 . . . Hunter College  
 adult education div. holds classes in air-  
 brush techniques, taught by **Stella Pan-**  
**dell**. A course in ad and editorial art

and a workshop in ad layout and design  
 is conducted by **George A. Russell** . . .  
 Artist/illustrator **Dorothy Hood** won the  
 Traphagen School's 1961 Citation of  
 Merit . . . New instructors at Art Stu-  
 dents League include **Gregory d'Alessio**,  
**Raymond Breinin**, **Caroline** and **Sheldon**  
**Keck** will lecture on Painting Materials  
 and Methods, beginning Nov. 13 . . .  
 Doyle Dane Bernbach's new type direc-  
 tor is **Al Robinson**, from Norman Craig  
 & Kummel . . . **Maxine Whiteman** from  
 Condé Nast to Nat Danar Inc. as a crea-  
 tive designer . . . Woodcut artist **Ted**  
**Davies** doing 6 designs for inserts by  
 Hollingsworth & Whitney Div. of Scott  
 Paper Co. The woodcut engravings will  
 depict stages in the manufacture of print-  
 ing papers . . . **Alan Berni & Associates**  
 now at 733 Third Ave. . . **PHILADEL-**  
**PHIA:** Designer **Paul Salcito** from TV  
 Guide to Mel Richman Inc. . . **George**  
**Morphosis** came back to MRI after free-  
 lancing. He's now sales coordinator . . .  
**Philadelphia Museum's College of Art**  
 has made the annual exhibit of student  
 work a travelling show. At Miami Mu-  
 seum of Modern Art through Oct. 6, it  
 was planned and directed by **Richard**  
**Hood**, design director of the Philadelphia  
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250 Park Ave., moved to 236 E. 46 St. Pix photo library has larger space . . . **Tim Gallas** quick-tripped to Detroit and California for JWT's Ford account . . . Included in the 70th annual exposition of Professional Photography and the 9th Natl. Industrial Photographic Conference held at the Statler Hilton, NYC, were 2 color photos made by **Nicholas P. Ruscio**, operations mgr. of United Press International's Commercial Photography Div. . . **Bill Steiner**, formerly with Robert Rubic, now exclusively representing Freelance Photographers Guild at 110 W. 32, MU 7-0045. He's repping **Robert Rubic** and **Pete Turner** among others—Rubic has his own studio but associated with FPG . . . **Bob Craig** is a new sales rep for Chicago photographer **Stephen Heiser** . . . **Alderman Studios** increases capacity by 40%, when it moves to new studios and labs in High Point, N. C. Move slated for summer of '62 . . . **PPA** elected **Winton B. Medlar** president. His father, **Frank W. Medlar**, held that office in 1908. Other officers: vp **James E. Hampson**, Shreveport, La.; secretary-treasurer **Wesley Bowman**, Chicago . . .

(continued from page 184)

in charge of art dept., **Leo Burnett Co.**; **George F. Baier**, exec AD **J. Walter Thompson Co.**; **Robert Deschamps**, instructor at Art Institute of Chicago.

#### Chicago AG elects Alex Yaworski

Succeeding **Marvin Abelson**, who resigned, the Artists Guild has named **Alex Yaworski** president. He had been vp. Other vps are **Chuck Bracken** and **Len Black**. **Ted Carr** is secretary. **Ruth Maisel** is treasurer.

During **Abelson's** presidency the AG published and distributed the 1961 directory of 900 member artists. **Charles P. Wood, Jr.**, president/AD **Devenny Wood**, was AD and cover artist of the directory. The directory contains lists of officers, committees, illustrated descriptions of activities, a cover illustration and an inside cross section spread of the Visual Arts Center painted by **Ralph Cerasman**. Members are listed alphabetically and under specialty classifications. There is a classification index and a cross reference of members' services. The directory is available from the Artists Guild, Visual Arts Center, 27 E. Ohio St., Chicago 11.

#### INDEX TO ADVERTISERS

Accolite Products ..... 18, 92, 93, 100, 110, 185, 195  
Advertising Typographers Assn. of  
America, Inc. .... 104, 105  
American Type Foundry ..... 195  
Anco Wood Specialties ..... 105

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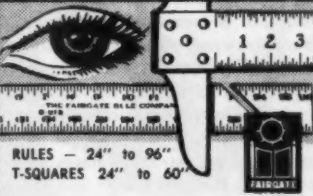
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Ames Associates, Archer	18
Appleton Coated Paper Co., The	159, 160
Bainbridge's Sons, Charles T.	88
Bauer Alphabeta, Inc.	83
Bebell & Bebell Color Lab	103
Blair Art Products	197
Boro Typographers, Inc.	18
Camera Hawaii	185
Cantine Co., Martin	187, 188
Chait Studio Inc., Alexander B.	198
Collier Photo Engraving Co., Inc.	97
Continental Arms	18
Cooper School of Art	95
Crescent Cardboard Co.	98
Eastern Corp.	101, 108
Eberhard Faber Pen & Pencil	9
Ecusta Paper Co., Div. Olin Mathieson	176
Edstan Studios	98
Fairgate Rule	185
Famous Artists Schools, Inc.	103
Faraghan Studio, George	175
Federman, Adams & Colopy	189, 192
Fenberg Assoc. Inc., Ted	185
Ficalora, Toni	17
Flezo-Lettering Co., Inc.	110
Franklin Typographers	5
Friedman, A. I.	110
Friedrichs Co., E. H. & A. C.	195
Galloway, Ewing	100
Graphic Arts Typographers	23-23
Graphic Directions	8
Greenberg, Jerry	100
Greene & Assoc., Al	185
Grambacher, Inc., M.	99
H. H. Art Studios, Inc.	3
Haberula Co., The	100
Haber Typographers	10, 11
Headliners Inc., The	85
Hunt Pen Co., C. Howard	90
Husley House	108
Johnstone & Cushing	12
Junker, Bruno	96
K&L Color Service	100
Kaufman-Gotthel	92
Kent Typographic Service, Inc.	92
Kranston Studio, Inc.	90
Langen & Wind Color Labs, Inc.	12
Lewis Artists Materials	93
Lucygraf Mfg. Co.	18
Ludlow Corp.	88
Madison Avenue Handbook	189
Maker Products, Inc. (Div. of Hudson Photographic Ind.)	174
Marks Color Labs, Ralph	195
Morilla Co., The	103
NSAD	179
National Card, Mat & Board Co.	84
Near Guild	184
Nelson-Whitehead Paper Co.	89
New York State Employment Service	92
Newton Falls Paper Co./Cross	
Sidars & Sons, Inc.	91
North Studios, Inc., Charles W.	96
Pagano, Inc.	89
Photo Lettering, Inc.	3
Regina Photoprint Studios	191
Reinhold Publishing	6, 7
Rich Art Color Co.	86
Richman Studios, Inc., Mel	190, 191
Rising Paper Co.	111, 112
Royal Typographers	14, 15
Russo, F. A.	106
Samerjan, George	85
Sarra, Inc.	95
School of Visual Arts	110
Schroeder Paper Co., Arthur	181, 182
Service Typographers, Inc.	184
Shaw Associates, Rik	96
Shiva Artists' Colors	193
Silver Studios	161
Statmaster Corp.	99a, 99d
Steig Products	195
Strathmore Paper Co.	185, 186
Sweet, David	195
Talens & Son, Inc.	195
Urban Art Service	184
Valk, Jr. Art Studio, Harry	174
Weber Co., F.	98
Weber Studio, Martin J.	2
Whiting Plover Paper Co.	19-28
X-Acto, Inc.	94



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## DIRECTIONS

by Stephen Baker



### *the art director, 1971*

The Law of Evolution demonstrates its power in many peculiar ways. A few million years ago it was instrumental in bringing our ancestors down from the trees; now it is weaning art directors away from drawing boards. Same thing.

Some art directors, of course, prefer status quo and cling to the drawing boards with quiet desperation ("my job is to draw pictures, and that's all") just as many of the ancestral primates chose to stay up in the trees and got stuck for good, but these are exceptions. Most art directors change as their environment changes. This makes sense.

The advertising business has been going through a profound catalysis for the last few years, and it is hard to stay still under the circumstances. Servicing clients isn't what it used to be. The concept of what constitutes an advertising agency is in for a complete overhauling. So is the concept of art direction.

Look at some of these changes—all of which deeply influence the lives of art directors:

1. Visual themes often become advertising campaign themes. Some of the most memorable campaigns today are based not only on copy, but picture concepts also. Needed: art directors who can give birth to picture themes.

2. Art departments are becoming more and more an integral part of the organizational structure of advertising agencies (and even non-advertising companies). Art departments used to be treated as stepchildren; their reason for existence was to serve the parent or-

ganization—usually an advertising agency—and not the client. (Contrast to this is the concept of copy and contact departments which are usually several giant steps closer to the advertiser himself). Now, art departments are relinquishing their bullpen status and are becoming part of management groupings.

3. An increased share of art work is given to freelance talent—even at planning stages. Not so long ago, almost everything, before client's approval, was done within the walls of the agency. Ideas were executed to the point where there often was pitifully little left to do for an outside artist except to fill in the color. Photographers were supplied with meticulously comprehensive sketches which had to be followed down to the last prop. Today, designers, illustrators, photographers are often asked to make creative contributions, and for all practical purposes the client is presented with a finished piece of art. This puts certain aspects of creativity back to the geniuses running loose outside advertising agencies.

These changes demand, clamour for—a new kind of specimen, such as never existed before. In our opinion, in the next decade advertising art departments are going to be filled primarily with two kinds of talent:

1. Skilled craftsmen who can render, make excellent drawings, letter proficiently, but are in no sense advertising art directors.

2. Art executives who are very much a part of the top management team.

In many ways, this is also going to change the complexion of advertising art departments. The art executives—and there will be many in larger agencies—will be less apt to function within the framework of an art department; their superiors will probably be the Creative Directors (and in many cases, the art executive will attain this status himself). He will have a great many direct dealings with clients because they will want to deal with him. His thorough advertising knowledge and understanding of the problem will make him a full-fledged partner of account executives and in many cases his decisions will supersede theirs.

There is no doubt that this trend is already well on its way in the advertising business. A look at the number of art director-vice presidents, art director-creative directors, and in some cases even art director-presidents is convincing proof.

The change in the concept of art direction will likely increase the average income of art directors. It will also mean a great many more—and perhaps more interesting—problems will have to be faced in his daily routine. Whether this metamorphosis will make the art director a happier man is of course a moot point. There is a good possibility that it may—if the art director can anticipate and accept what is coming to him.



*Drawing by Robert Fawcett  
from a recent article in  
LOOK, "If The South Had  
Won The Civil War."*



"I do many pencil preliminaries before starting a drawing, and I use Blair Spray-Fix to hold each one. My final drawings often embrace several media, from black ink, colored inks and dyes, to casein tempera, and I use Blair Spray-Fix to isolate each stage. I find I can work over it perfectly."



Robert Fawcett





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